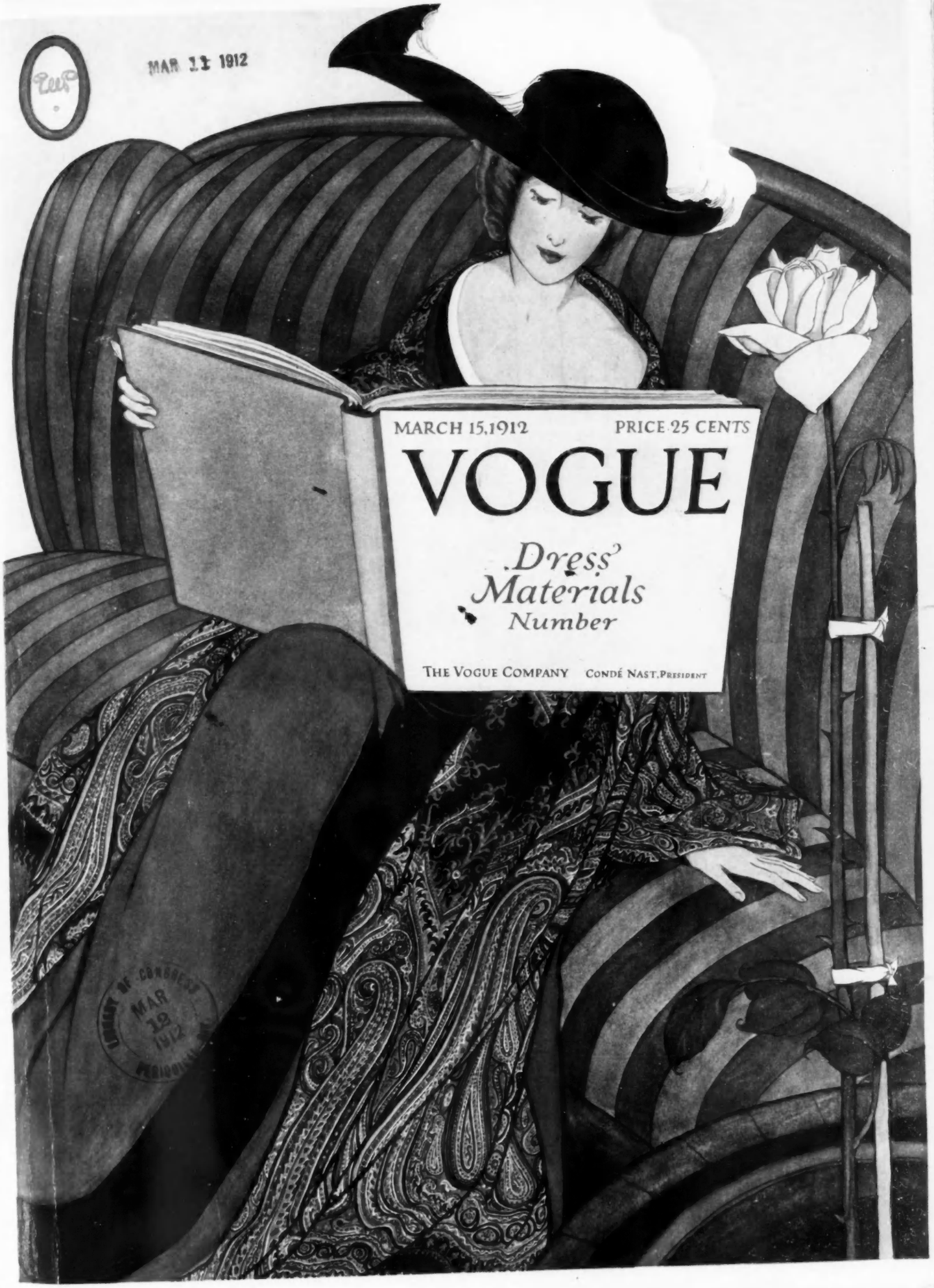
MAR 11 1912



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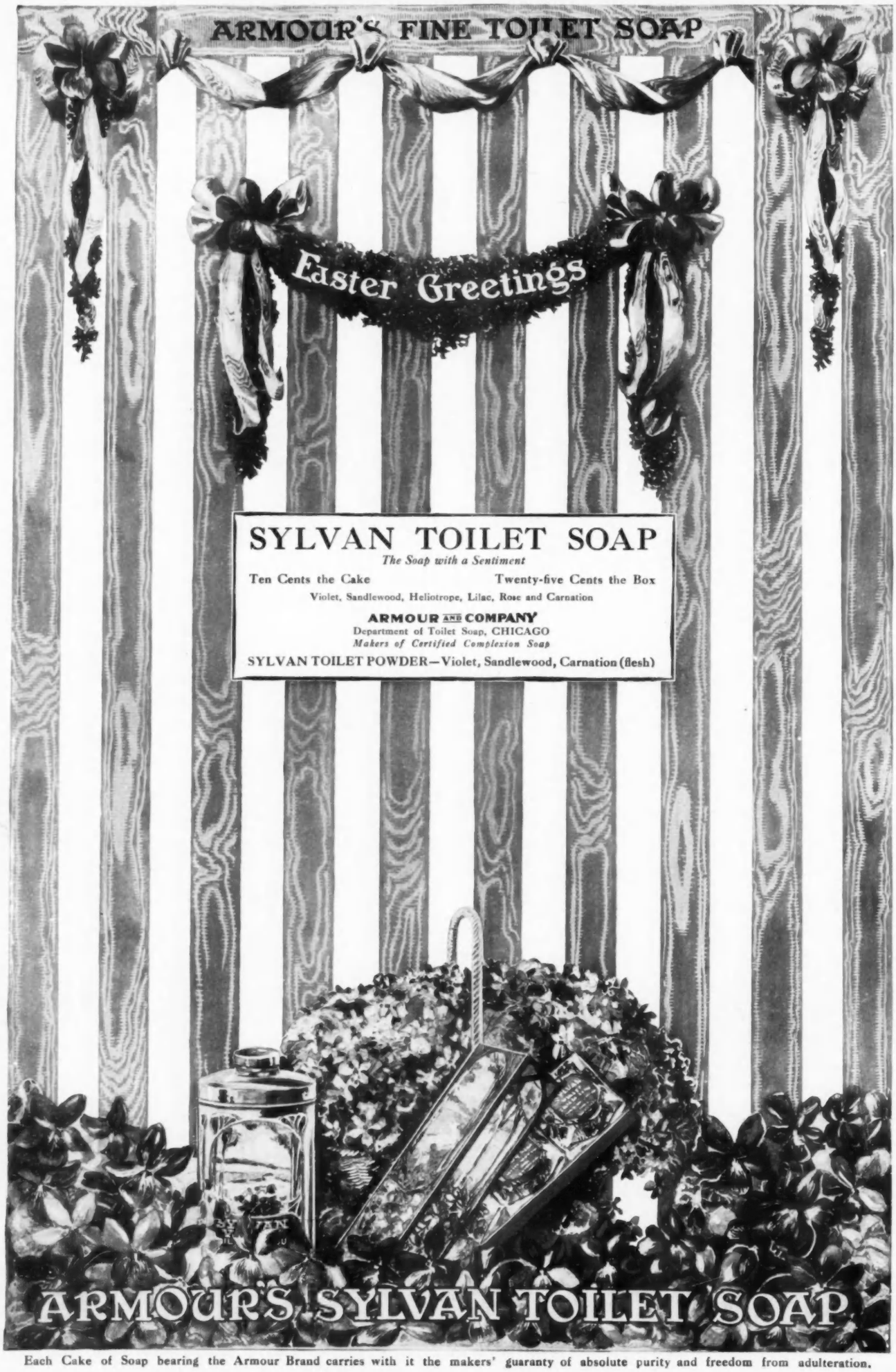
MAR 19 1912
PERIODICAL



Each Cake of Soap bearing the Armour Brand carries with it the makers' guaranty of absolute purity and freedom from adulteration.

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WHERE a comparatively few years ago grand opera was a luxury for the select few, millions now enjoy it every day in their own homes on the Victor.

This wonderful instrument not only brings to you the masterpieces of opera, but they are rendered by the selfsame artists who are captivating hosts of opera enthusiasts in the leading opera houses—the world's greatest artists who make records only for the Victor.

And the next moment you can be listening to the gems of song from the sparkling musical comedies, or being entertained by the leading fun-makers.

It is only a step from grand opera and the classical to the lighter forms of music, for the Victor is wonderfully versatile and changes at will from grand opera to ragtime, from minstrel show to sacred music, from vocal selections to instrumental numbers; the very music you like best at the very time you want to hear it.

Victor-Victrolas
$15 to $200

Victor-Victrola

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$10 to $100

Any Victor dealer in any city in the world will gladly play any Victor music you wish to hear and demonstrate to you the wonderful Victor-Victrola.

Victor-Victrola IV, $15
Oak

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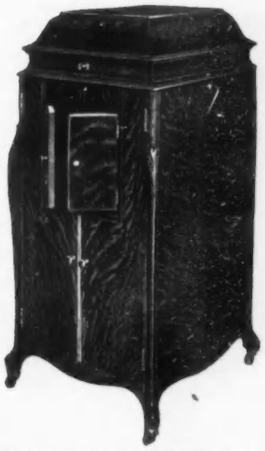
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

New Victor Records are on sale at all dealers on the 28th of each month.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Haas Fabrics

THE
AUTHORITATIVE
DRESS FABRICS AND
COLORINGS
FOR
Spring and Summer
Nineteen Twelve
are to be found in

HAAS BLUE BOOKS

shown *ONLY* by the
most exclusive Dressmakers and Ladies Tailors

HAAS BROTHERS
American Distributing Offices
303-305 FIFTH AVE., NEW YORK

Vantine's

The Hand-Maids of Spring Fashions—

ORIENTAL SILKS

of Unapproached Brilliancy and Softness

IT is an "Oriental Silk Spring"—in Paris, in Vienna, in London—and of course in New York. Back of all its silken glory are the unequalled soft, hand-made silks of China and Japan. For blouses and house and travelling gowns they have never had such a vogue. No chiffon taffeta can compete with them for fine, brilliant, unwrinkled effects demanded by new fashions.

These GENUINE Silks, from the old-fashioned hand-looms of Asia, are complete strangers to the abuses and cheapening processes from which the machine-made silks have suffered.

They are made to Vantine's order, under the personal direction of our own resident envoys in the Far East, by small weavers in the interior who use the same hand-weaving methods followed for centuries.

Vantine's is the only store on the continent equal to the task of supplying Oriental Silks in all their purity and in great variety.

Warp and woof are of the purest silk—the fabrics positively will not crack or split. ***Taken from a trunk they shake out fresh and crisp as new.*** Many of the weaves and patterns are specially designed for golf and outing suits.

MORE FASHIONABLE THAN CHIFFON TAFFETAS OR FOULARDS

(Send for Samples)

Soft Habutais, Dyed in Lyons

For house and travel gowns and blouses—the full character of hand-woven goods, brilliant and even in texture. Figures, stripes, checks, reseda, old Russian blue-and white and black-and-white combinations and the newest browns. Spot-proof—27 inches wide. 85 cents to $1.85 a yard.

Same material in Lyons-dyed fast-black—firmly woven and good weights, 50 cents to $1 75 a yard.

Hand-Loom Pongee Silks

Made by the best weavers in China—can be told at sight from the imitation. In lighter weights for travel and street gowns, Spring coats and shirtwaists; stripes and self figures for golf and outing suits. New checks, diagonals and birdseye weaves

Heavier weights for men's tropical suits. From $1 to $3.50 a yard.

This is the most comprehensive line of Pongees ever shown in America.

SPECIAL OUTING SUIT AND BLOUSE JAPANESE SILKS

It was from these Japanese Washable Silks that the "Tub Silks" took their origin. For shirtwaists, golf and tennis suits and men's shirts they are in a class to themselves. Brilliantly clean and fresh—absolutely fast colors and washable. Fashionable stripes and figures—white or dark grounds. 27 to 32 inches wide; $1 to $1.50 a yard.

Oriental Chiffons, Gauzes, Crepes and Grenadines, different from anything made in this country or Europe. This store occupies the same leadership in these Silks that it does in Eastern curios, bronzes, ivories, lacquers, teakwood, kimonos, Mandarin opera coats, teas and perfumes.

Mail Orders Filled the Day Received—Samples Cheerfully Furnished

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Suits Tailored to Your Order, Guaranteed to Fit, But You *Don't* Have to Come Here For a "Fitting"

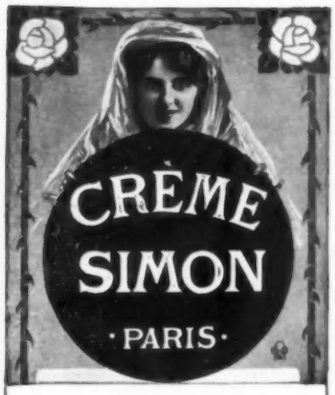
WE COPY for you any of our imported models or those that we have ourselves created, absolutely *guaranteeing a perfect fit* without the necessity of your coming to our store.

We cover the widest range—everything from a simple tailored Suit at $95 to the most elaborate suits of costly materials and ultra styles.

This new, *very convenient* plan of Personal Mail Order Service will probably interest you. Write us today for further details and tell us your present wants as to tailored clothes.

Every suit that leaves our establishment is fitted by either Mr. Stein or Mr. Blaine.

STEIN & BLAINE
LADIES' TAILORS AND FURRIERS
8 & 10 West 36th St. New York



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Cream *of* Creams

Unique for whitening the skin and beautifying the face and hands.

Its qualities have made it absolutely famous and no other preparations can be compared to it.

Powder & Soap, Simon
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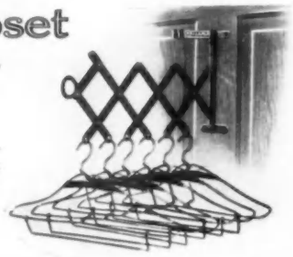

Insure Your Clothes!

¶ Attach a **Buckingham "Kollapsu" Clothing Rack** to the inside of your closet door and you will double the capacity of your closet; your clothes then will always be kept in perfect condition when not in use.

¶ This practical clothing rack holds from six to twelve complete suits, skirts, coats, vests or trousers. Collapses to a space of 8 inches. Prevents crowding, knocking down or mussing of clothes. Keeps them in perfect order. Preserves original lines and folds. Any one garment can be taken out without disturbing the others. Equipped with special, patented hangers that hold garments shapely and evenly.

¶ This excellent device is particularly adaptable for apartments where closet room is a scarcity. No need of obstructing, annoying hooks on closet walls if you use this splendid hanger.

If not on sale in your city, send $3.00, money order, express order, or draft and it will be delivered to your home immediately.

Buckingham, Rae Co.
178 W. Adams St., Dept 14, Chicago, Ill.

MURRAY & LANMAN'S
Florida Water
"The Universal Perfume"

No lady's dressing-table, no gentleman's shaving-stand, no club-man's locker, no traveller's satchel, no bath-room, no person nor household, can be considered fully equipped without a bottle of this exquisite, unrivaled, century old favorite, MURRAY & LANMAN'S FLORIDA WATER. There is nothing that will so add to the pleasure of the many, varied, elegant uses in the daily care of the person.

Accept no substitute. Sold by all leading druggists.

Sample mailed on receipt of six cents to defray mailing charges.

LANMAN & KEMP
135 Water Street
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The Knox Hat Mfg. Company.

Manufacturers of the Finest Quality Ladies' Hats

Salesrooms:
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The requisites for a shoe

The first requisite for a shoe is that it feel comfortable. The second, that it shall be a good fit. The third, that it shall be pleasing in style.

THOMAS CORT
SHOES

have that custom-made look, feel, wear and worth that can never be gotten except through custom making processes. Long oak-tanning of skins—hand cutting—careful hand fitting to the last—hand skiving—hand sewing, even to the buttonholes.

These are features that place the Thomas Cort Hand-Sewed Shoe away and above those of promiscuous making. Priced at $8 to $15.

Send for Style Brochure and name of the nearest dealer.

To the shopping and traveling public buying in New York, we recommend the Martin & Martin Bootshop, No. 1 East 35th St. Beside showing a complete line of Thomas Cort's Fashionable Hand-Sewed Shoes, Martin & Martin offer a shoe service that is unusual in the intelligent and personal attention it affords.

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Imported and Original Models
For All Occasions
At Very Attractive Prices
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Swiss EMBROIDERIES in latest Paris Styles

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ALL CHARGES PREPAID
From Our Stock in NEW YORK

Finest Swiss Embroidery on best wearing and most fashionable materials.

Waists
up from $1.75 to $4.50

Dresses
up from $6.75 to $47.50

Child's Dresses
up from $4.90 to $9.50

On Batiste, Marquisette, Linen, Cashmere, Nets, Voiles and all the latest Silk Materials.

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The new Spring models now ready feature points of excellence in construction and material never before brought out. MOOD BUST AND HIP REDUCERS overcome defects in stout figures.

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A complete collection of elaborate creations as well as those of smart simplicity are now shown in conjunction with the best importations from French houses.

For
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A large and original collection of Tub Dresses, ready made, as low as

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Smart Outer Apparel for Misses and Small Women

C-50 Fancy tailored suit of men's wear serge, copy of Jenny's beautiful "swallow-tail" model. Revere and cuffs of white silk bengaline. Trimmed with bright metallic buttons. Lined with peau de cygne and shield finish. Girdle top skirt. The back is shown on the adjoining figure. Can be had in navy, black, and shepherd plaid. Sizes, 14 to 20. Special..... **$34.50**

C-51 Stunning tailored frock, developed in chiffon taffeta. Buttons and tie of self-material. The front, collar and cuffs display the new scallop effect. Colors black, brown, navy, changeable, and Copenhagen. Sizes, 14 to 20. Special..... **$16.50**

C-52 Charming dress of striped French voile. Collar and cuffs of dainty Venise lace over pleated net. Waist has insertion of Venise lace and belt of black velvet. New panier skirt effect. Can be had in gray with purple stripes, Copenhagen with black, rose with navy, navy with green, navy with rose, and plain colors. Sizes, 14 to 20. Special..... **$22.00**

C-53 New tailored model copy of De Tona. In gray striped cheviot. Reveres and pipings of black messaline. Collar is secured to coat at edge with satin piping. Buttons of self-material. Lined with peau de cygne and shield finish. Skirt has the new panel effect in the back, and piped folds at bottom. Sizes, 14 to 20. Special..... **$25.00**

Misses and small women will find this department always showing the latest trend in style. No effort has been spared to make the Misses' Department, as well as all others, the most complete and authentic in New York. This, with courteous treatment and the appreciable saving in cost, makes shopping at this store a pleasure.

Bonwit Teller & Co. from time to time issue attractive brochures, showing the season's correct style in dress. Your name will be registered and you will receive the booklets if you request the same.
Address Dept. M.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street
NEW YORK CITY

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Broadway at 78th St., New York City

GOWNS :: SUITS :: BLOUSES

This shop is known for models that are designed to meet the requirements of women of the best taste and discernment. They are as distinctive in style as any to be found in the most exclusive Fifth Avenue Shops, but our prices are much more moderate.

This chic and dainty dress is one of our own creations, and is made of imported white Cotton Crepe of a special weave. The skirt has side panels of Eyelet Embroidery in an attractive design. The dress is made with Postilion back and front, finished with real crochet buttons. The yoke is of excellent quality real Filet lace, and fine net. Girdle of velvet ribbon in any Pastel shade.

$25.00

A New Goodwin Model

Made of Grecian Tricot, which brings out in a charming manner the natural, graceful outlines of the form.

It is luxuriously comfortable, practical and serviceable.

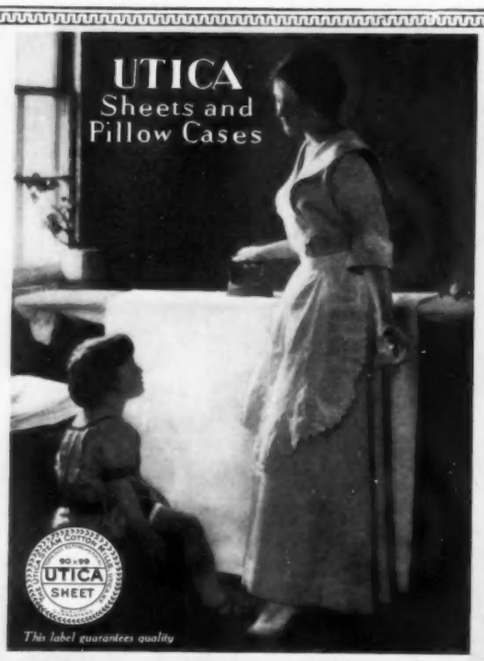
Our unique new catalog with instructions for measurements and fitting, prices, etc., upon request

Model J

Goodwin

CORSETS OF EVERY DESCRIPTION
Wholesale and Retail

Boston, 687 Boylston St. | 373 Fifth Avenue, New York, Telephone, 3293 Madison Square | Chicago, Ill. 15 E. Washington St.



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Sold by dry goods stores everywhere.

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, Utica, N. Y.

Established 1848. Times change, but "Utica" remains a Standard

Three Numbers of Life

Spendthrift's Number

March 14. This number is now on sale everywhere in the United States. Being devoted to spendthrifts in general, it is naturally the most patriotic number we have ever issued. In it you will see yourself as others see you—maybe.

Pacific Coast Number

March 21. Pacific Coast Number. Ladies, attention! Being the most important thing on the Pacific Coast, you will receive your just due in this issue. But——

Coward's Number

March 28. Coward's Number. Are you secretly afraid of your husband? Do you shiver in his presence? Do you creep up stairs in the still watches of the night, fearing that he may be waiting for you? Then don't read this number, otherwise you may find out that you are an exception.

Three Months—One Dollar

If your subscription starts March 10 the three numbers mentioned on this page, together with ten others to come—including the great Easter Number on April fourth, are yours for one dollar, delivered at your P. O. address. Send one dollar by registered mail or check or P. O. order.

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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TRAVELLING, COUNTRY, SPORTING

MOTOR AND GOLFING GARMENTS

THE "CONDUIT" COAT
A grand Sporting and Travelling Coat, made with Raglan shoulders in cheviot, angolas, homespuns, &c.

Ladies' Country and Sporting Costumes from **5 Guineas** ($25,75)

Unrivalled selection of Cheviot, Scotch and Irish Homespuns **Blanket-Cloths** also the Famous **Durward-Fleece** in charming colors and beautiful designs unobtainable elsewhere.

Fully Illustrated Catalogue with patterns and self - measurement form, post free on application.

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For sporting and country wear in homespuns, cheviots, &c.

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Country and town wear in cheviots, serges, cloth, &c.

Visitors to London should not fail to make their first call at **Ulster House** where they will find the largest stock of **Exclusive Materials** in the Kingdom

A large selection of **Overcoats** in all sizes, colours, and textures kept ready for **Immediate Wear** or to order

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THE "AIMTREE" CONDUIT COAT
A smart and serviceable coat, unrivalled for motoring, racing and country wear in new and enduring materials.

ULSTER HOUSE ∴ **Conduit Street** ∴ **LONDON, W.**

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ENGLISH

VOILES, CRÊPES AND MARQUISETTES

are exceptionally beautiful examples of the Weavers' art. Their color, weave and texture stand first in the "Sheer Goods Fashion."

The best cotton, silk and artificial silk yarns, combined with the highest skill in weaving and dyeing are represented in all of

Courtauld's English Dress Goods

Look for the manufacturers' name (S. Courtauld & Co., Ltd.) stamped on end of white board on which goods are rolled.

NONE GENUINE WITHOUT IT

For Sale by leading Dry Goods stores throughout the United States and Canada.

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The "Milton Abelson" Laces

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The 1912 NOVELTY

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The most Convincing Argument on the Evolution of Embroidery

Buyers coming to Europe should, in their own interests, inspect the New Designs

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Exclusive Styles

27 West 38th Street, New York

Prepared to show Advanced Spring and Summer Models

Smart model of Ramie Linen, cotton striped Ottoman or Homespun with real Torchon lace collar and cuffs. Pearl button trimming on skirt and waist.

SPECIAL

Homespun **$14.75**

Striped Ottoman Ramie Linen **$16.75**

Numerous other models in Linens, Dimities, Voiles, both plain and striped, Marquisettes, Meteors, Silk Serges and Taffetas.

Waists	$ 3.50	and upward
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Voiles	16.50	
Marquisettes	22.50	
Taffetas	22.50	
Silk Serges	25.00	

Telephone, 5795 Murray Hill.

See, Madame—your new dress, made and fitted entirely over

Pneu Form

The Pneumatic Dress Form

Any woman who has her dresses made at the dressmaker's or who makes them herself at home will find the *Pneu Form* a happy relief from the vexing task of standing hour after hour for fittings. Being a *pneumatic* form, it reproduces with looking-glass fidelity your exact form in every detail.

You simply inflate *Pneu Form* inside your fitted waist lining and before you stands YOU. *Pneu Form* is always ready, always stands still and never gets cross or out of sorts. The standard rod is easily regulated to any height for draping skirts or entire gowns.

The Same Form Serves for Any Number of Persons.

By substituting the waist lining of the person for whom the waist or dress is to be made, *Pneu Form* serves for any number of persons.

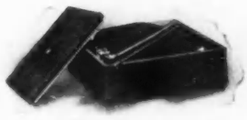
Call and see demonstration, or write for fashion book C-61, "What to Wear and How to Make It."

It's YOU

The Pneumatic Form Co.

557 Fifth Avenue (near 46th St.) New York

'Phone Bryant 7620



This little box base holds it all.

One of Our Nine Rare Creations
For 1912

WHEN you buy a Detroit Electric you *anticipate* the future, because of this car's many new, exclusive and patented features.

Remember, the Detroit Electric has the *exclusive* right to use in electric pleasure cars Thomas A. Edison s greatest invention—the Edison nickel and steel battery.

The simple operation of the Detroit Electric makes it the safest and most easily controlled car made. With one hand on the controller lever, you are absolutely master not only of all speeds, but in addition you can apply powerful brakes to the *rear wheels* with one instinctive, backward pull on this lever, without even touching the foot pedals.

This controller lever practically *thinks* for you. It is impossible for you to make a mistake as every movement is safeguarded. It has another advantage. It is horizontal and allows *full seat room.*

Aluminum body panels add to the strength of the body, beauty of finish and life of the car. They do not check, warp or crack.

For those who do not care to make the expenditure necessary for the Edison battery at first, we furnish the Detroit Electric Guaranteed Lead Battery wi h our own warranty—the first lead battery made by and *guaranteed* by the manufacturer of the car. This makes it possible for us to guaranty the car in its entirety.

Beautiful illustrated catalog sent upon request. It tells you about the many other *exclusive* features of the Detroit Electric, made in the largest factory in the world, devoted exclusively to the manufacture of electric automobiles.

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Selling representatives in all leading cities.

S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, count's as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 861-A, March 15th, 1911). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

IMPORTED black lace ¾ coat, lined with soft black silk. Perfect condition, will sell for $50. Also two models, gray embroidered voile, white linen, 36-38. No. 589-A.

FINE cream crepe shawl, heavily embroidered, 12 inch fringe, suitable for gown or evening wrap, $35. No. 590-A.

FOR SALE: Fine genuine India shawl, perfect condition, size 58 x 124 inches. Cost $500; will sell for $125. No. 593-A.

FOR SALE: Negligee, elaborately embroidered in garlands of roses, Paquin model, original price $200; now $50. Size 38. Never been worn. No. 584-A.

FOR SALE: Negligee, pink chiffon and lace, Paquin model, good condition, original price $150; now $30. Size 38. No. 585-A.

FOR SALE: Green Shantung dress and coat. In perfect condition. Size 34-36. Price $20. No. 597-A.

FOR SALE: Pointed Russian Sable Furs, large muff and neckpiece. Very dark in color, never worn. Cost $6,000; sell for $3,800. No. 556-A.

Furniture

ALBUM, 10½ x 14 inches, lacquered covers inlaid with pearl and ivory, containing 100 colored photographs of Japanese scenery and people. Cost $150; sell for $50. Japanese Semesen or Banjo, 3 strings, bone picker; $5. No. 586-A.

FOR SALE: Small antique sideboard 5½ feet long, done over, $45. Makfort table, $35. Desk, $35. Others. No. 591-A.

RUSH bottom chairs, six alike, rest odd, $2.50 each. Brass 5 socket candle stick 17 in. tall, 15 in. broad at top, $7.50. No. 592-A.

Furniture, Cont.

AUBUSSON parlor furniture. Cost $2000, sell $450. Mahogany dining suite, very handsome. Cost $800; sell $400. Antique china closet, mirrors, Tiffany finger bowl, Sheffield and sterling silver, cut glass, lace bed-cover, Irish lace coat. All at half value. No. 594-A.

FOR SALE: A handsome Korean Manchurian Tiger Skin Fur (entirely new), worth $600; will sell for $300. No. 595-A.

Professional Services

HIGHLY educated woman will tutor boy or girl for preparatory school or college, in her home in Berkshires. Highest references given, social and educational. No. 131-C.

CULTURED young trained nurse will travel with patient going abroad or South. Excellent traveling companion. No. 136-C.

ENGLISH lady returning home in June would like to hear from lady requiring companion or assistance with children in England. No. 137-C.

EXPERIENCED child's nurse with hospital training, desires situation. Competent to take entire charge of infant from birth. Terms reasonable. References. No. 138-C.

CANADIAN lady wishes to travel abroad with elderly lady or as chaperon to young girls. Speaks French. Best social standing. References. No. 139-C.

A WOMAN of culture, experienced traveler, wishes to chaperon and conduct a party of two or three young ladies on Summer trip through Europe. Arranged by correspondence. References given and required. No. 140-C.

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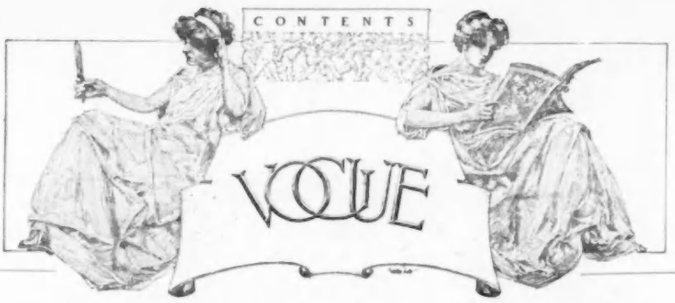

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The April 1st Vogue Will Be

The Spring Millinery Number

A fortnight before Easter be on the watch for Vogue's ever-delightful Spring Millinery Number.

The very best of the Spring hats from Paris and New York will be described in this number, illustrated with scores of sketches and photographs. Carlier, Georgette, Reboux and Camille Roger are represented in the next Vogue, to mention only a few of the Paris magicians in millinery.

Fashions seen at the Paris openings will also be given a place of honor in the next Vogue, with a special letter from our correspondent at Monte Carlo, who has been investigating the advance modes on view along the Riviera. If you do not already receive Vogue regularly, fill in the coupon at the foot of the page and send it to us with your cheque or order for $4. You will be sent Vogue twice a month for a year beginning with the Spring Millinery Number.

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V-3-15

MRS. JAMES B. EUSTIS AND HER SON, JAMES

Recently Mrs. Eustis and her son posed as "Mme. Vigée Lebrun and Child" in the tableaux arranged for the benefit of the Virginia Day Nursery

VOGUE

WITH VANITY FAIR AT MONTE CARLO

How Cosmopolitan Society Disports Itself On the Riviera and What It Wears at Its Summer Functions—The World has Gone Color Mad, but Against the Brilliant Backgrounds of the Midi These Manias of Orientalism Seem Quite Sane and Appropriate

THE Riviera, usually amiable at this season, is this year capriciously variable. Suddenly gathering clouds drop hasty rain, and the sea is continuously fretted with white-capped waves. Now and then the sun bursts forth gloriously and makes brilliant the golden mimosa and the orange and lemon trees, hung with red rose vines. Each day the magnificent, magenta-purple blossoms of the bouganvillia, creeping over the cream-tinted walls of tiny villas and great mansions, grow thicker and more intense in color. But indoors the capriciousness of weather counts for nothing; in the smart restaurants and hotels summer gaiety prevails.

THE SPORTING AND SOCIAL WORLD

In the sporting world the event of most recent interest was a motor car contest, followed by a procession of the winning cars, gaily decked with flowers and driven by their owners through the main streets of the little principality. A pretty incident connected with this fête day was the appearance of two aeroplanes that came flying from Nice. After dropping bunches of flowers on the heads of the crowd in the square, they circled the great rock, then turned and swept gracefully away toward Nice.

In the crowded restaurant of the Sporting Club one of the prettiest tables was reserved a few nights ago for Mrs. Frankeau, who entertained at dinner Sir Philip Burne-Jones and the Williamsons. The next night, at the Hôtel Paris, I saw the Princess Baratoff, who, with several other notables, was the guest of Lord and Lady Mars. The Princess was stunning in a gown such as only she can wear—a blending in satin and brocaded crêpe de Chine of soft rose tones. This soft stuff formed a tunic, delicately touched with gold. The skirt, short in front, dragged a slight train, pointed, to be sure, but of slightly fuller dimensions than those of last season, and, like many of the latest styles, it swung to the left side. The front breadths of the underdress were covered with white lace. Strings of diamonds were twisted in the heavy braids of her dark hair, and a slender filet of diamonds bound her forehead.

AT A FASHIONABLE BRIDGE

A fashionable bridge was lately given by Lady MacKenzie at the Windsor Hotel. Tables were laid with ten covers at each table, and all were decorated with the gorgeous flowers of the south, no two tables alike. The middle one was splendid with red and white carnations, the Monégasque colors; another glowed with deep crimson roses, the third was golden with mimosa, and the color scheme of still another was achieved with pink sweet-peas and white roses; cornflowers and white carnations decorated the last table.

Scarcely one of the pretty Marie Antoinette touches has been omitted from this quaint gown—fichu, lace frills, ruchings and overskirt, which is obviously introduced to confine the accordion plaiting

The seating of the women was cleverly managed to make their gowns a part of the decorations. At the table trimmed with blue and white sat a blonde beauty, a Russian countess, in a new toilette sent from Paris only the day before. Over a foundation of creamy white lace, trimmed across the front breadths with two deep lace flounces, hung a long, loosely draped tunic of blue silk gauze, woven with silver threads into a design of unequally placed squares; in certain lights its odd color seemed to change from blue to green. The graceful skirt was pulled up onto the corsage to shape a soft, high girdle; above this, fine lace, matching that on the underdress, fell in tasseled points over the shoulders, arms and bust. The growing favor for lace flounces was evidenced in two deep ruffles that crossed the underdress in front; these the knee-deep tunic allowed to be fully displayed. At the sides the tunic sloped gently to a one-sided, pointed train. In spite of the flounced underskirt, the silhouette, as fashion orders, was slender.

OFFERINGS OF TWO COUTURIERS

The blonde beauty of a young Austrian countess who sat at the rose and white table, was framed in a Redfern gown of brocaded crêpe de Chine of that exquisite color known here as old French pink. Though the skirt was shaped with a double tunic, the soft stuff clung closely to the limbs, and its lovely color was enhanced by a little gold and silver ornamentation and fine lace, dyed to match, that merged invisibly into the flesh tones of shoulders and arms. With this was worn an evening cloak, designed to serve the double purpose of an evening wrap and a *robe d'intérieur* with a slip of white lace. It was composed of plaited mousseline de soie of two shades of pink and fine lace dyed to match the brocade of the gown. The whole effect was soft and fluffy, yet it contrived to fall into long, slender lines of infinite grace.

From M. Zimermann came the charming dress illustrated on this page. It is of pale blue and silver shot taffeta with an apron veiled with mousseline de soie and trimmed at sleeves and hem of tunic and skirt with thick ruchings of the silk. Filling in the throat is a softening line of lace edged with jeweled embroidery, and over the elbows is a soft fall of the same delicate lace.

The silk band on the waist forms a huge bow sash, and the skirt stripe shapes a circular, confining band at the back

THE SECRET OF THE COUTURIERS

Before I left Paris, Monsieur Weeks showed me a large collection of linens which he was inspecting. They were woven in the coarsest of threads and in fantastic designs, stamped in unshaded, primitive colors. One was really at a loss to divine what use could be made of them in the wardrobe of a Parisienne. Though half repelled by their barbarity, one is interested. Large quantities had been sold to all the great houses, but their origin is to be kept a profound secret for the present. When the eyes become accustomed to their frank colorings it is easy to see the decorative value they might have in skilled hands—and they are likely to be carefully guarded from unskilled hands.

The coarse linens, it appears, are intended for coats and for trimmings for coats and gowns. The same violent colors and designs were copied in fine, transparent cotton voiles. These, M. Weeks told me, he should use as linings for coats and garments of finest materials—wools, silks and satins.

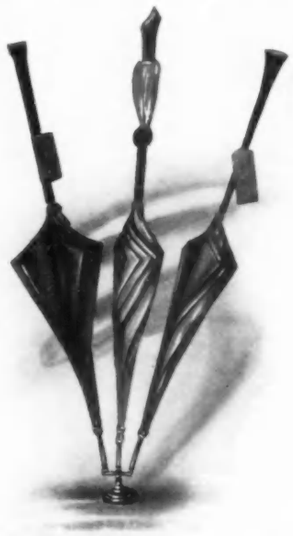
A LITTLE OPENING AT NICE

Maison Laferrière, it was rumored, had sent down from Paris a collection of gowns prepared for their Paris opening, which at this time was still three weeks in the future. On entering Laferrière's salons at Nice, the first toilette that caught my eyes was a stunning creation achieved in this daring linen! One cannot fancy it worn on the Rue de la Paix, but on the beach at Trouville or Ostend it would find its fitting background in the gray sea and stretches of sandy beach. Above a foot-deep *volant* of dark blue linen, splashed heavily with a red and yellow design, hung a straight tunic of fine white linen, coarsely embroidered with a raised design. Embroidered points of white stretched up onto the white corsage over a high girdle of the colored linen. There were a shallow yoke of the white and short, rather wide sleeves hanging over tight sleeves of the white embroidery. Completing all, was an extremely odd garment, half coat, half stole. It was long, straight and scant and had no sleeves; the long armholes were filled by the matching sleeves of the gown. Its narrow fronts, hanging wide open, were hemmed with black velvet ribbon, which continued about the hem and followed the edges of a deep slit in the middle of the back.

Dark blue taffeta sprinkled with pretty little pompadour flowers was turned into a charming little dress with a skirt trimming that rippled into a pretty fullness at the hem. A wide, plaited silk frill about six inches deep and headed by several narrow silk ruches was the means of achieving this new ripple. On the front of the skirt this clustered trimming curved knee high at one side to disclose a deep flounce of white lace.

HOW THE NEW SILKS ARE DEVELOPED

On a gown of a new silk, so finely striped that at a little distance it presented a plain surface, this new fullness was gained by nine-inch plaited frills emerging from beneath three overskirts, the edges of which were separated by only a few inches; tiny balls of the silk, tied with a bit of colored ribbon, trimmed the edge of each. This diminutive trimming has been noted several times. It gives an extremely decorative effect with the smallest possible expenditure of labor and expense. Trimming a silk gown of a mingling of many colors were loopings of small glass beads of all the colors of the silk.



Parasols share in the general dower of mad color; they are often lined with a contrasting shade

Extremely effective is a trimming accomplished by several rows of inch-wide, silk plaitings set so closely on white satin that the tiny line of white is a part of the decoration. This design shaped a wide border on the skirt, a deep, round collar on the coat and wide sleeve cuffs. The silk of the frills matched the silk of the gown.

WHERE FULLNESS IS INTRODUCED

The new woolen piqué composed a tailored costume of pale tan, trimmed only with a few large buttons. The coat was shaped on the favorite lines of short, rounded fronts, with a back considerably longer and a closely hung skirt. Indeed, up to this moment, strictly tailored costumes continue to be built on the old straight lines, though there is plenty of fullness at the hem to insure an easy gait. The marked increase in fullness appears in gowns of thin materials and in silks. The normal waist-line prevails on the suits and on afternoon gowns. Sometimes on evening gowns it is still slightly raised.

SMART MODEL FOR TAFFETA

I do not hold a brief for the Maison Redfern, but it happens that I have lately seen many charming new productions from this house. Among others was a street costume of the new taffeta in shot blue and gold. The coat was finished at the neck with a three-inch, plaited silk frill; below the bust closing, the fronts rounded sharply yet gracefully away to an unusually long back. It was trimmed with narrow, shirred ruches, and silk-covered cords about the thickness of a lead pencil, which, in quite a new manner, crossed each other at intervals to form little ovals. The novelty of the skirt was an apron overskirt, as long as the skirt itself, that completely covered the front and side breadths. It was trimmed to match the coat. The edges, hanging straight and close, were caught together across the back, halfway down, by an ornament of the twisted silk cords. The underskirt, trimmed at the hem with a thick frill and ruche, was decidedly full at the back, and the thick trimming on the hem caused it to bob and flounce with every step, quite after the style of several years ago. It had a little bodice prettily trimmed with shirrings, tucks and falls of white lace, all of which appeared like a waistcoat inside the open front of the coat.

A FLARE IN THE TAILORED SKIRT

Sandras, of the Place Vendôme, exhibits in his house here at Monte Carlo the charming model of blue and green shot taffeta shown on page 21. Built on the smartest lines, it is yet so practical that it will surely be copied in the new soft linens and equally soft piqués. The skirt, flat and straight in front, shows the new flare at the back, a flare so chic that already we wonder at our prepossession when we consented to pick the mincing, awkward steps in the scant strip of cloth we have learned to call a skirt.

The edge of the skirt is shaped into rounded scallops, trimmed with the tiniest of silk frills which add to the pretty fluffiness about the feet. The skirt of the smart coat, flaring a little too, is trimmed to match. It is attached to the corsage by a high girdle of shirred bands.

PAQUIN DARES THE CRINOLINE

Paquin is showing a gown which marks an unmistakable reversion to species. Nothing more girlishly grandmotherly than the crinolined gown sketched below could be conceived. It is of ivory-white satin with a tightly fitted, pointed bodice, the line of which is accentuated by a narrow trimming of crystal beads. The sleeves and drapery are of fine

Paquin endeavors to make the crinoline and pointed bodice of the eighteenth century, nineteenth-century actualities

The Casino at Monte Carlo, which retains the privilege of refusing the entrée to its enticing tables. A great, gaudy palace which has been credited with too much beauty

cream lace. The hooped skirt consists of two deep, full flounces with a narrow puffing between. The lower edge of the puffing hangs free from the lower flounce. Both bodice and skirt are trimmed with small clusters of bright red flowers, and small hair ornaments of the same flowers complete the costume. Paquin seems determined to launch such a fashion, for he is showing three evening gowns on this model.

From Paquin also comes the dinner gown of orange silk shown in the upper corner of page 20. The bodice and tunic are of cream gauze striped with blue and gold. Two bands of bright blue silk cross back and front and fall to the bottom of the tunic. The front bands widen toward the back to form a deep, circular band which drops almost to the bottom of the skirt. An old-fashioned bow with rounded loops and ends completely covers the girdle in the back.

PARASOLS AT MONTE CARLO

Monsieur Sandras had especially photographed for Vogue the group of new parasols expressing the last word in handle design and decoration, shown on page 20. Each one is so constructed that the top and base of the handle may be unscrewed from the middle part—a wonderful convenience in traveling. An improvement on the wide ribbon laid flatly on the handle, through which the arm is slipped, which this house launched here last year, is the single loop of ribbon firmly held by a small, flat, corded rosette in a matching or contrasting color. One parasol of plain-colored satin is lined with a strongly contrasting color; the ribbon strap matches the lining, and the flat top of the stick is of carved ivory. This colored lining to a parasol of sober tint is decidedly interesting; usually it turns over to shape a border on the outside. The same riot of gorgeous colors prevails in parasols as in gowning. Discreetly handled, these gay parasols strike a most happy note in a toilette. Imagine the charm of a white silk parasol edged two inches deep with brilliant red silk that turns over from a red lining. The gold ribs are tipped with scarlet balls; the point is of the same gay color, and the end of the stick, made of some curious red wood, is so highly polished that it gleams like a stone. The sustaining ribbon loop matches the red lining.

Of gorgeous splendor are the parasols shown in a window overlooking the Public Garden at Nice. They are black satin bordered more than half their depth with great flowers reproduced in natural colors. Elegant productions, truly, but with a rather heavy splendor that seems incongruous in parasols. MADAME F.

THE OPENINGS CONFIRM OUR FORECASTS

THE first reports from the Paris openings confirm Vogue's early predictions of spring modes. Nothing unforetold has transpired; either the secrets of the couturiers were not well guarded or they wished to prepare us gradually for what are really rather radical changes.

If it may be said that the modes will be dominated by any one period, that period is the Louis Sixteenth. But women demand more variety than a single period can give, and there will therefore be a judicious mingling of modes from other times and countries.

Colors are madly brilliant and madly mingled; shades of green, yellow, champagne and petunia will hold first place. Long sleeves are more modish than short for both gowns and suits, and almost all sleeves are seamed at the shoulder. If the kimono is retained, it is tight at the top of the arm and the rest is of puffed chiffon.

And then the question of the waist-line. For some time past it has been gradually approximating its normal position; the advent of the pannier has hastened the development of this tendency. How hang a pannier without a narrow, curved, well-defined waist-line? So, mesdames, the corseted effect! At least that is obviously the intention of some couturiers, and unless smart women have become too strenuously confirmed in their devotion to the loose, hipless effect to be thus easily persuaded from it, we may expect to see the curves of the figure developed and hardened by the old, stiff-boned corset.

That insidious fullness of skirt that has so long, so deviously and so variously insinuated itself into the modes, at last enjoys its hour of triumph. This must not be interpreted to mean that Madame has relinquished her hold on the slender silhouette. She yields to the mode, but with reservations. She will accept the gathered, plaited or draped skirt that the couturiers offer her, but in turn demands from them the most sinuous, soft and clinging of materials.

Even the tailleur shows a slight fullness, but the silhouette is scarcely perceptibly wider. All skirts are scant at the bottom, perhaps a foot wider than previously, and clear the ground. Jackets are loose and of hip length.

All the skirts of the Louis XVI gowns open in front over an underskirt of a different color to give the effect of a petticoat. Waists are for the most part in surplice style, shaped à la Marie Antoinette; from beneath these soft fichus emerge the long, tight sleeves of the same period.

One couturier actually dares to invest the tailleur with an unseemly flare; a ruche-trimmed scallop accomplishes this

STYLES OF THE EAST AND THE WEST MEET AT THE WHIMSICAL WILL OF THE MILLINER

FLOWERS UNDERGO UNNATURAL TRANSFORMATIONS TO SUIT FANTASTIC COLOR SCHEMES

Cloth of gold Reboux turban subdued with a veiling of black tulle

Spring itself is reflected in this toque of soft green shot taffeta with roses in the same tones

The tam o' shanter of old Scotland will scarce recognize itself in this sublimated edition of tan straw and yellow plume. Model by Reboux

A rolled French sailor of taupe Milan straw with an osprey of the same shade. From Reboux

Taffeta-faced Milan shape and a short French plume form a smart black-and-white combination. From Georgette

HATS FROM BURBY

AS SEEN BY HIM

Lenten Sackcloth and Ashes and the Question of Keeping Holy the Sabbath Day—How Blue Blood May Run Out and Often Does

Copyright, 1911, by Marceau

Mrs. Edward Roscoe Mathews whose home near Washington Square is one of the social bulwarks against the encroachments of trade

NEW YORK in the middle of March has all of the disagreeable attributes of midwinter with none of its alleviating gaieties. One arrives from the summery South to encounter cold, raw winds and a general air of desertion and desolation. Hospitable houses are closed, their blinds down and their doors barred for a long summer sleep. One misses ever so many friends. At opera and playhouse farewell performances are being given. All this brings a feeling of general unrest, and those of us who are here are simply pausing for a longer flight. There will be a short season at Easter, for the young people principally, but three-quarters of one's friends are abroad or are starting thither.

SOCIETY IN SACKCLOTH

Lent has brought many lecturers and preachers, and we have listened alternately to threats of eternal doom and promises of everlasting bliss as well as to discursive talks on travel and literature. Lent also brings a series of talks by the Countess of Warwick on the interesting people she has met (and they are many), as well as much philosophy of dubious brands. I think, however, society enjoys best listening to a tirade against its sins and complacently fastening them on other people, while those who are not "in" thank their stars that they are not as wicked as those who are—the old, old story. And yet we still hear of ladies who play bridge for gain, and the Pharisees shudder thereat, though secretly pleased. And now with the questionable dances, the fad of a season, the preachers have a new theme.

Some seasons I have attended a course of sermons in New York—and at churches of varied denominations—and have been much instructed and edified. One year it was rather to improve my French, I fear, than for spiritual nutriment, but I obtained both. We always have a French orator to preach the Carême in the quaint church on West Twenty-third Street, and he is generally a master in delivery and rhetoric. And while on religious topics, I see that a great pother has been made about entertaining on Sunday. Even the London publications have taken it up and are vehemently denying that the Lord's day is a dull one in their city. They maintain that even if there is no longer the distraction of a church promenade, one can find plenty of places to dine and amuse oneself in a quiet, decorous manner that is essentially British.

But in despite of all their protestations, I am glad to be in New York on Sunday. As we all know, it is a day of religious observances, which do not end with the church service, but continue with the duty of paying calls. We are usually asked out to luncheon somewhere, and a Sunday affair of this kind is almost always delightful; and then we drop in for tea somewhere else and dine out; at a few houses music is provided for our amusement. Or, when we tire of this round, we go out of town for a week-end at somebody's houseparty.

HARBINGERS OF SPRING WEDDINGS

With Easter and the first blossoms of spring come the weddings. Fortunately in this enlightened age we . e gradually overcoming ancient and stupid superstitions, and May is no longer a tabooed month for brides. And this year a comparatively early Lent has made almost the entire month of April available.

One of the first weddings of the season will be that of Miss Irene H. Houghtaling, the daughter of Mr. and Mrs. Warren R. Houghtaling, to Mr. Henry Ranney Carse, Vice-President of the Hanover National Bank. The engagement was announced in the early winter, and the ceremony will take place in the Church of the Ascension on April 9th. The Reverend Dr. R. Park Morgan, rector emeritus of the Church of the Heavenly Rest, will be the officiating clergyman.

The Church of the Ascension is a favorite resting place of mine, for occasionally I like, as I take my walks, to enter a church and sit there a little while and meditate. It was one of the first churches built on Fifth Avenue; and before the section from Washington Square to Thirty-fourth Street was socially devastated by the changes which have swept away Murray Hill, I used to attend many weddings there. Over the altar is the great masterpiece of the late John Lafarge, and on the walls, reminding one of a London church, are many memorials that interest even the casual visitor.

BLUE BLOOD BELIES ITSELF

New York society has changed greatly in even a few years. We are blasé and we wished to be amused, and consequently we frequently consort with people who are interesting, quite regardless of their previous condition. Of course we still have a wholesome respect for those who have had distinguished ancestors, but we no longer believe that all of these ancestors were of necessity and *per se* gentlepeople, and that their descendants can do no wrong. Vulgarity and newness are not always coupled, nor are long pedigrees and refinement. It was only a few years ago that a bride of the oldest Colonial and Dutch lineage roundly rated the venerable sexton of a fashionable church on her wedding day because, when she reached the sacred edifice and was about to go up the aisle, she found that he had carelessly admitted a mob of unbidden sightseers. Now I have heard some charming women use strong language on occasion, and I can hardly blame them when provoking incidents occur, but one must admit that on such an occasion, and in such a place, the bridal remarks were hardly in the best of taste.

OUR ATTITUDE TOWARD THE "SNAPSHOOTER"

Of late we have been criticized for allowing ourselves to be photographed on all occasions. Well, perhaps we are living a little too much in public, but much depends on the circumstances. And it is foolish to go to the other extreme and sweepingly refuse any picture to any paper. It is true we should have some kind of a protective copyright which would keep unscrupulous magazines from stealing photographs and illustrations, and the photographers themselves should be more careful and conscientious in disposing of photographs. But in England all women of title have their portraits published in the best periodicals, and they glory in snapshots. However, I believe these are always taken by permission, and house parties always wind up with having group pictures taken. The general run of photographers who do this kind of work have little artistic sense; they take a picture with the sun full in the face of the subject, lighting up every blemish, and so it is no wonder that women and men look like frights in these productions and that many are indignant when they see themselves in print. But perhaps, under it all, they rather enjoy it. They should take a lesson on this point from the Connaughts, who, even though they quite frequently did not know when the fatal hour was at hand, showed themselves at all times most cheerful and willing to pose for the "snapshooter."

Photograph by Campbell Studio

Miss Irene Houghtaling whose marriage to Mr. Henry Ranney Carse will be one of the first of the post-Lenten ceremonies

EVEN ROYALTY CANNOT FLURRY US

In looking over the past season, the only change seems to be that we have become a little more blasé. We are not even flurried by the visits of personages royal or important, and although we still like to gaze on our lions, we do not annoy them with excessive attentions as we did years ago, and we are not in the least thrilled by their presence among us.

On the whole, we may be well satisfied with the season's results, even if our younger people were a trifle boisterous and uncontrollable. We have only to reflect that the present day is a repetition of past times. Our grandparents bewailed the free and easy manners of their rising generation, and they, when young, were also the objects of censure from progenitors. The world may occasionally, in certain eras, have been a bit more careful in concealing its slips from grace, but it was not at bottom better then than now, and I am rather inclined to think that it was worse.

NEW YORK'S INHOSPITALITY

OF the many criticisms directed against our metropolis, none is more frequently repeated than that of inhospitality. Usually the basis for the accusation is the individual's failure to receive the full meed of attention craved by his self-esteem. If he comes from a small place where the individual is of some account, he naturally resents being a mere unconsidered unit among a multitude. He complains of a snobbish aloofness because, in his daily comings and goings, no hand is outstretched to clasp his, and no face of all the hundreds that pass him by expresses any least interest in him. In his home town he was friendlily greeted at every turn and so, disregarding the difference in conditions, he harbors an unjust resentment against a community less gregarious than his own.

NO other city in the world is so heavily burdened with strangers of all classes as is New York, for no other has the tax of so large a population of immigrants. Besides these, there are the thousands of students who come for educational advantages and many hundreds of visitors who come for a few days' pleasure. All these make up a great, fluctuating tide of humanity. Comparatively few of the many thousands who come to the city are invited or especially desired. The economic failure comes here from all parts of the world and of the United States, brings with him his wife and children, and expects that some metropolitan association, either municipal or private, will furnish at least food and fuel. If one of these, who thus unjustly thrusts on the city the relief work which his own town ought to supply, dies of exposure or for lack of food, New York is saddled with the blame.

THEN there are the ambitious but untrained country youths and maidens who, in spite of the city's repeated warnings against an oversupply of unskilled labor and the depression in wages their coming will effect, continue to come by the thousand. These persons are loud in their complaints against the metropolis. Chief among their grievances is the undeniable fact that the city does not put up enough cheap, well-equipped hotels for working girls—a proposition that is not only preposterous, but that is economically unsound.

THE multitude that pours into New York comes solely for the purpose of getting. It may be an education or amusement or opportunity for professional or social advancement, but whatever the object, the motive is always self-centered. Outside of evangelists, religious or civic, no one of all the strangers who swarm within our gates comes to benefit the city. How then can its citizens, who have their own interests to look after, reasonably be expected to adopt an altruistic attitude toward these self-seeking strangers? Formerly the stranger dissipated his loneliness by attaching himself to some religious congregation; the church acted as a sort of social exchange. But this method of getting quickly in touch with one's fellows has not stood the test of time. It is still, however, available, and as there are churches and ethical societies of all shades of belief and practice, it is possible for all to find congenial groups with which to affiliate. This is a matter which the individual must take care of himself, and one in which a metropolis, naturally, has no concern and less interest.

NEW YORK is not an asylum. It is supplied with the proper quota of free hospitals, poorhouses and like institutions; its citizens support three thousand separate philanthropic and charitable societies, a considerable number of hospitals and many institutions for children, but it does not expect to cherish all sorts and conditions of refugees from other parts of the world. Nor is New York a "social center" in the settlement sense of the word. It is the metropolis of the Western Hemisphere, a great industrial and commercial city, equipped to administer successfully affairs of world importance. Those who are enamored of the neighborliness that obtains in less complex social spheres should either return to their home towns or cease railing against the metropolis which provides them with a better living and a thousand advantages not to be found in their native places.

AT PALM BEACH, WHERE ONE GOLDEN DAY GLIDES QUICKLY AFTER THE OTHER IN A ROUND OF HEALTHY PASTIMES BY SEA AND LAND, THE WHOLE GAMUT OF SPORTS IS RUN

The sturdy three-year-old son of Mr. H. C. Phipps

Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, serving at tennis

The Golf Club is picturesquely situated in a grove of palm trees

On the steps sit Dr. Owen Keenan, Mr. and Mrs. Stanley Mortimer and Mrs. Jack Rutherfurd

Mrs. Hobart Chatfield-Taylor is a Palm Beach visitor

Miss Hilda Holmes and Mr. Robert Allyn of Hartford, Conn.

Mrs. J. P. Upham, Mr. Howard Renshaw and Mr. Richard Forrest on the steps of The Breakers

Master Phipps vastly interested in the lucky catch of his father, Mr. Henry Carnegie Phipps

ANOTHER DESIGNER DECLARES FOR THE FULL SKIRT

With All the Art and Sartorial Prestige of the One, and All the Beauty, Charm and Personal Influence of the Other, M. Redfern and Mlle. Cécile Sorel Unite to Introduce the Fuller Silhouette

MANY years ago the house of Redfern was noted especially for its tailored work for women. At present, though the firm has its corps of skilled workers on women's tailored gowns and garments, little prominence is given to this department. The present M. Redfern prefers to devote his great skill as a designer and colorist to more delicate confections for afternoon and evening wear, and to stage gowning.

Mlle. Cécile Sorel, the brilliant Sociétaire of the Comédie Française, has made a genuine sensation in the full-skirted, lace-flounced gowns that M. Redfern has especially designed for her—gowns based on the modes of the seventeenth and the eighteenth centuries.

MLLE. SOREL'S PHILOSOPHY OF DRESS

In a recent interview Mlle. Sorel pronounced herself strongly in favor of these fuller styles.

"I love these modes," she said, "love their contrasts of flowing lines, and the splendor of ample breadths that show the beautiful designs of the royal fabrics composing them. From the standpoint of art and true taste, how superior they are to the straight, scant skirts of to-day that indicate poverty of resources and a lack of imagination. And the decolleté that frames in falling lace the beauty of a rounded shoulder-line, what a charm it has! And what a charming pedestal flowing lace skirts furnish for a superb bust. Others may do as they will," she declared, for herself she has decided it is "time we return to the grace of more feminine robes. Doubtless they will be cleverly adapted to the manners of to-day that have been engendered by the love for out-of-door sports, and the rapid movements necessitated by new modes of travel. The art of beautiful dressing as practiced during the periods of Louis XIV and Louis XVI should not be forgotten or set aside by the French *grande dame*. Let us return to the modes of those times and tune our bodies and souls to those noble harmonies of dress."

Mlle. Sorel, more than any other woman in Paris, influences the modes. The endorsement of the mode inaugurated by M. Redfern by this beautiful woman, who never descends to the banal in dress, no matter what the fashions, will carry considerable weight.

"CAMILLE" INTRODUCES NEW GOWNS

When she recently played the rôle of *Marguerite* in "La Dame aux Camélias," at Monte Carlo, this lovely actress created a veritable sensation by the beauty of her *robes de styles* and the stately grace with which she wore them. M. Redfern has been good enough to give me for Vogue a little sketch of one of these gowns, all of which he created. In the interview I had with him, I gathered that he intends to give a modernized rendering of these flowing robes in the gowns which will be exhibited at his spring opening.

The loveliest of the five toilettes which Mlle. Sorel wore in this play is sketched here. It is made of soft blue changeable taffeta and trimmed with real lace applications and flounces. If these flowing robes were not peculiarly suited to Mlle. Sorel's stately beauty and gracious personality, she would undoubtedly be on the other side of the question.

MME. BERNHARDT ENTERS THE DISCUSSION

Mme. Sarah Bernhardt has also entered into the arena of public discussion on the subject of dress. The difference of opinion between these two noted women is interesting. The older woman declares that "the female form divine" should be developed, not concealed, by the gown.

One is led to wonder if the newspapers are not responsible for these regularly recurring outbursts of excitement on this subject, or if perhaps an organization of the dress-making houses does not create these discussions in order to arouse the interest of the foreign public in the events of the opening weeks. The Parisian public does not need to have its interest aroused in advance. All Paris, during the first few days of these semi-annual events, is in a state of tense excitement over the carefully guarded secrets that this house or that has at last revealed. Is not this fact alone a sufficient answer to those who assert that "America can produce her own fashions?" The French will never concede their traditional right to dictate the modes to all the world. It is even said, and I believe it to be true, that the greatest designers and manufacturers do not wish their choicest products to go to America. I have it on the authority of one of the greatest manufacturers that his materials are not permitted to be sold in America, except in the finished gown, till the second, and even the third, season after they have been used in Paris. "Paris is *prime!* Paris must be kept *prime!* Therefore there must be reservations!"

Not M. Redfern alone but other designers, as has been previously indicated, are tending toward greater fullness. If M. Redfern succeeds in his efforts to introduce the fuller silhouette it will not be the first time that he has impressed "period" robes on his followers. And at this time it is a significant fact that Mlle. Sorel, when she has attended the Opéra and other grand evening functions, has worn Redfern gowns showing gracefully full skirts and flowing lace flounces.

THE CHANCES OF THE NEW MODE

If M. Redfern insisted on this mode and showed no inclination to deviate from it, his chances of success would be much greater. But these gowns of Mlle. Sorel are in strong contrast to other gowns bearing the name of this house which are frankly modeled on past periods. This indicates that whatever the coming weeks bring forth, no one period of gowning will reign supreme. The time has long passed when one can talk of the "fashion," for the "fashions" are, and will continue to be, multiple and diverse. It is true that now, as heretofore, one central motif will unite all gowns devoted to different functions—street, evening and afternoon—but from this starting point of similarity each designer will diverge as his taste dictates, trusting the success of his innovations to the women who lead the modes.

M. A. F.

The full-skirted, lace-flounced gown of the Louis Sixteenth period is receiving the unqualified support of Mlle. Cécile Sorel of the Comédie Française

VOGUE POINTS FROM LONDON

IN London black velvet shoes with ribbon ties will be the most popular footwear of the spring for afternoon toilettes. The whole shape of the shoe is after the American pattern with square heel and rounded toe. Colored poplin shoes to match the gown will also be worn with fine silk stockings just a tone darker.

LONG, shaped yokes are seen on the latest nightgowns. The yoke is cut square on the shoulders, in long points back and front and hand-embroidered in a floral design.

IN contrast to the straight "up and down" effects of last season, every one of the new dresses has its drapery. These are usually gathered into a band of jeweled galloon at the bottom. In some cases the band is above the knees, and the tunic, drawn into this, bags over in pannier style. Another way of keeping the narrow line at the hem is to gather voluminous draperies of fine material into a ribbon of flowers or draw back the draperies from the front of the skirt to the back under a market bunch of blossoms. A ruche round the hem of the skirt emphasizes the beauty of small feet, but it is being chosen with care by those of "understanding."

A LONDON firm, noted for its artistic novelties, is selling bunches of the most natural-looking flowers for evening wear in tiny hat boxes patterned in a floral design and bearing the postmark, "Grasse South of France." The flowers are naturally scented. Other tiny bouquets in natural shades are powdered with frost. The effect is very beautiful, especially in bunches of the natural snowdrops.

LOW collars are still seen on the latest blouses for afternoon wear, and velvet necklets, studded with paste or steel or with paste slides, are sold at all the best shops to relieve the bare throat.

OPERA cloaks are more voluminous than they have been for some time. They are made of fine ninons or gauzes which fall in slim folds. Fine, white woolen coats are being sold to wear under these flimsy wraps.

HANDKERCHIEFS with narrow, colored borders are in favor, but the rule is that the border match the shade of the dress.

A COAST AND INLAND VOYAGE BY MOTOR

The One Month Motor Tour of Eight Countries Continues Through the Gayest Resorts in Europe Where the Search for the Cure of an Aristocratic Illness Does Not in the Least Interfere with the Round of Mad Pleasures

By BLANCHE McMANUS

PART II

"WHY don't we do this sort of thing at home?" asked Tom. We were dining at an open-air restaurant on the shady boulevard at Evian-les-Bains overlooking Lake Geneva. This universal custom among all classes of people in all countries of taking meals out-of-doors is one of the great charms of European travel.

"We would have flies in the soup, caterpillars in our hair and haloes of mosquitoes. Either they don't have these pests over here, or with so many delightful distractions we don't notice them," I answered, dissecting a delicious trout. We had seen them in Evian's market brought fresh from the mountain streams in a sort of aquarium on wheels.

We had just arrived from Geneva with its treeless quay, bordered with hotels of all degrees or grandeur and comfort, and sizzling like a hot plate. For real heat there is nothing like Swiss valleys in midsummer. It did not take long to make the round of the old city of Calvin, and then, over a cooling ice at one of the "Garden's" sidewalk cafés, we unanimously decided that Evian should be our stopping-place for the night.

Evian-les-Bains, small in area but large in importance, dominates the French side of Lake Geneva. The customs did not trouble us again, as it is in the "Free Zone," on the interlocked frontiers of France and Switzerland, about this end of Lake Geneva.

There is a gentle yet positive aloofness about Evian. Of all the great international resorts it is the most dignified and sedate. It lives up to its reputation as a sedative rest cure, and though it carries the usual resort attractions, Casino, theatre, concerts and out-of-door sports, its gaiety is more of the intimate type.

THE ARISTOCRATIC "CURE"

Just as the wealthy French *bourgeoisie* goes to Vichy, so the French *noblesse* frequents Evian. Titles are thickly sprinkled among the guests at the three big, perfectly appointed, syndicated hotels on the mountain side; more often they are elderly people of the French Marquis type, who still employ good manners in every-day life, and take their airings in costly, tightly shut-in limousines.

Cachet d'Evian, with the pink label, one of the most expensive of bottled waters, is so limpid and tasteless after the horrors of German Spa waters as to suggest doubt, to the uninitiated, of its efficacy, but millions of bottles of Evian are sent out yearly, mostly to French consumers. The excursion steamers that circle Lake Geneva drop tourists at Evian, but they fade away quickly; Evian does not encourage them with cheap amusements nor cheap restaurants.

Showing how we continued from Aix-les-Bains along the Rhine and so to England

To begin one's tour on French roads makes the motorist critical and fastidious, and he experiences a horrible sense of loss when he suddenly passes from the good roads of France onto those of any other country. The visiting motorist would not, however, complain of Swiss highways, which are fair, though narrow, if the people themselves were only as fair; but Switzerland, for the motorist, is a mixed blessing. Naturally the Swiss abhor a vehicle that permits the tourist to run across and out of their country in a day. By every device they hamper this rapidity of movement that gives wings to the money of the free-spending traveler; for money should be allowed to percolate leisurely through their country by the ordinary means of transit.

THE UNKINDLY SWISS

All kinds of fines are imposed for all sorts of things that the motorist never dreams he is doing. Three francs if you don't take a corner just so; four francs if the 60 H. P. car isn't tuned down to six miles an hour through some village. The fines may be small enough, but in their multiplicity lies the trouble. While other countries are lessening the restrictions that harass motor traffic, Switzerland is steadily becoming more stringent, and as every "canton" makes its own motoring laws and constantly changes them, it is impossible to be posted on the rules of the road; besides you can never tell how the local police may interpret them on the spur of the moment. So in Switzerland there was nothing for us to do but to go slowly and to put our trust in St. Christopher, the patron saint of the automobilist.

However much the Swiss may be lacking in kindliness towards the motorist, they make up in the excellence of their touring arrangements and of their hotels. One finds hotels mathematically graded for all classes of travelers and purses, and in certain choice spots, as at Rochers de Naye and Territet, hotels are graded up the mountain side at every degree of temperature, and one has only to pick out the hotel at the degree best suited to one's needs.

CIRCLING THE SWISS RIVIERA

Leaving the Hotel Continental at Evian, we crossed the Rhone at St. Maurice, quickly circled the upper end of Lake Geneva, the Swiss Riviera, Montreux and Territet, which enjoy an all-year season, to Vevey, now a trifle old-fashioned compared to its gay neighbors, and mounted by Les Avants, the center of winter sports, into the Gruyère country, where the big cheeses with holes are made and the cows graze above the clouds. From Bulle we ran three miles to the tiny walled town of Gruyère, which consists of one street and a castle. An ideal spot is Gruyère, as is also the Hotel Fleur de Lys at six francs a day.

After luncheon we hurried regretfully away via Broc and into Fribourg. Its streets of Gothic houses

The wonderful fountains at the crossings of the narrow streets of Gothic houses are the centers of town activity in quaint old Fribourg

Holland of the sand dunes and gray skies is one of the least known yet most picturesque parts of the Netherlands

and wonderful fountains may not be traversed by automobiles, so we crossed by the ugly bridge and went on to Berne, where we fed the bears and photographed the grotesque fountains. We spent the night at the old hostelry in Thun—the Croix Blanche—and had a German supper on a balcony above the river.

ALL ROADS LEAD TO THE ALPS

We could easily have gone to Lucerne for the night except for the absurd motoring regulations concerning the Brünig Pass, which must be crossed between certain hours. Next morning early we skirted Lake Thun and passed through Interlaken to Brienz. At the railway buffet at Brünig-Kulm we paid two francs for a permit to be given up at the other end of the pass, to insure our not covering the fifteen miles in less than an hour and a quarter!

Into Lucerne for luncheon. We chose one of the hotels with terraces overhanging the rushing river Ruess, where one dines behind flowering plants. Lucerne is the center of the tourist's Europe. The wandering stream of restless sightseers converge on the Alps and trickle through Lucerne as sands through the waist of an hour-glass, spreading out again through Germany, for the trend of travel is from South to North. No wonder the Swiss checkmate the motorist on every pass or send them through heavily conditioned. "How else are you going to get through?" they ask complacently, forgetting that the Austrian Alps are fast coming into competition with their own sublime mountains.

THE HEART OF HEDONISM

Lucerne is the only one of the big resorts that makes no excuse for being anything but a pleasure city. There is no "cure," no course of baths, no bitter waters. One goes there to be amused, and the programme of amusements is large and varied—motor boating, mountain climbing, a turn over the Lake of the Four Cantons in the passenger airship, the daily promenade on the Quai National in front of the big hotels where the bands play, afternoon tea in the Lounge of the Hotel National or Lucernerhof, or gossip on the terrace of the Schweitzerhof or one of the other great palace-hotels. Bridge parties and dances fill in the evening, and there are always the seductive embroidery shops to fall back on in odd moments.

LUCERNE A NEEDLE'S EYE FOR MOTORISTS

Lucerne has probably more kinds of hotels for its size than any other place in Europe—tiny inns tucked away in sleepy squares patronized by German students on walking trips, and delightful Gothic houses that have been modernized into comfortable hotels at moderate prices.

There are some regulations about getting in and out of Lucerne, but by accident we struck the propitious moment and got clear of the Swiss customs just beyond Basel, where the money we had paid in on entering the country was refunded. Near by were the German customs, where again we went through the same procedure. Our International Traveling Pass was stamped and we were free to wander over the German Empire without further formalities. Sybil laid out our course on the map for Baden-Baden—through the Black Forest of legend and romance and little villages of brown-thatched houses not unlike birds' nests nestling cosily beneath huge pines. For anyone who has time to explore, the country inns of the Black Forest are interesting and "colorful," as the artists say. But we halted only for a look at quaint Freiburg and our first German meal at the Hotel Kopf.

THE GAIETY OF BADEN-BADEN

German roads are of varying excellence. They have not the straight, magnificent lines of the tree-shaded roads of France, neither are they so well "sign-boarded," and the chauffeur must be on the lookout to avoid roads and streets that are closed to the motorist. The best roads are in South Germany, the worst in the North.

Some boisterous thunder showers delayed us, but Baden-Baden was radiantly white against its green mountain background when we ran in. Baden-Baden is the Doyen of the modern resorts, long the "Bad" of the gayest life of the Continent, with gambling rooms that possessed the championship now held by Monte Carlo. It is still one of the most popular of international meeting places. Americans and French particularly throng there, and the International Race Meet in August is one of the sporting events of the world.

THE GERMAN VINEYARDS

A ride about the town, a stroll in the beautiful gardens and "Conversationhaus," and then on to Karlsruhe and the Hotel Erbprinz for the night. At the smaller German hotels garage space was sometimes free.

Next day we struck across central Germany, a country of vineyards and farms and stretches of pine forests, for Heilbronn for luncheon at a beer garden full of big men smoking long pipes. In the afternoon we lingered in one of the pine forests long enough for an *al fresco* tea out of Sybil's tea basket, and drove into medieval, red-roofed Nuremburg in the dusk. It was a long pull over to Carlsbad and the Austrian frontier, which we crossed near the charming town of Eger. They are getting used to motor cars on that road, for Carlsbad is the modern pilgrims' shrine of healing waters.

Pupp's Hotel was full, of course, and we were somewhat disappointed, for "Pupp's" is one of the sights of Europe, as St. Peter's is at Rome and as is Napoleon's tomb; but we never would write ahead for rooms, for that's not the way to get reasonable prices. So, following the Carlsbad fashion, we took rooms and shopped

(*Continued on page* 106)

The open market, characteristic of European countries, is held out-of-doors, and in Flanders is made unusually picturesque by the huge white umbrellas

The RECENT EXHIBITION *of* MR. FRIESEKE'S PAINTINGS

Mr. Frieseke has Theories of His Own Which He is Bold Enough to Practice—His Problem, "Light, Color and Sunshine"

In this painting, "In the Doorway," the extremes of light and shade of the brilliant summer outdoors and the dim interior are harmonized by the toning of the woman's gown

AN exhibition of paintings which recently attracted wide notice was that of Frederick C. Frieseke, who, though an American, has for the first time given an individual exhibition of his work in New York. All the pictures were done at his country home at Giverny, France—a blossomy villa about one hour's distance from Paris.

Frederick Frieseke began his art career as an illustrator, and then took up water color work; but as he himself says, "Water color is limited." So after a year's work in this medium he turned to oil painting as the best means of expressing himself. His painting in oils shows a gradual evolution from his first work to his present style, characterized first of all by vivid color. He considers his problem at present to be "light and color and sunshine," and is most pleased when he is portraying out-of-doors. His landscape, however, is always accessory to the picture, not its sole interest.

HIS POSITION IN THE ART WORLD

All the paintings of the exhibition displayed the main tenets of his art principles, namely, that "painting is not theoretical, but a matter of enthusiasm." He makes no previous sketches for his work, but takes the inspiration for his picture straight to his canvas, and apprehending nature as a system of green and blue, not of brown, he demonstrates a fearless use of colors, fresh and pure, and avoids mixing white in everything. "Most artists," he says, "are afraid of green," and to prove his emancipation he uses all colors with utter fearlessness and boldness, and by this madness has won his way to eminence. Drawing he considers the A B C of painting. His detail is sufficient and comprehensive, but it does not take his first attention, for, "if you have a human being on your canvas," he says, "your interest is there, and not on a dish or a material."

Mr. Frieseke's concentration on his work is a matter of remark among those who know him, and his rapid progress shows the results of this effort. Though he has been painting only twelve years, he is to-day an associate of the Salon des Beaux Arts, a member of the Société Nationale des Beaux Arts in Paris, the holder of a silver medal from St. Louis received in 1904, a gold medal from Munich, the Corcoran Honorable Mention Certificate, and one of the Clarke prizes; his paintings are exhibited in the Luxembourg at Paris, in the Modern Gallery at Vienna, in the Museums of Odessa and Venice, in Savannah, Ga., and in the Chicago Art Institute; and the largest canvas of his present exhibit, "Youth," art critics of New York are desirous of keeping here. And for his future, his belief that it is impossible for an artist to be satisfied with his work unless he is by nature self-complacent, and that he must go on experimenting, in fact must be dissatisfied in order that he may approach his goal, will doubtless lead him to greater things than he has even yet accomplished. "No artist," he says, "should be bound to one style," so just what his development will be it is almost impossible to tell, but those who have the time are watching with interest the progress of his art.

TWO OF HIS FINEST PAINTINGS

In the largest canvas of the recent exhibit, "Youth," light and shade are handled with unusual vigor, and the effect, though for the most part achieved in whites, is not in the least garish. The design expresses the relaxation and lightness of youth, and so produces a sense of rest and satisfaction.

Another picture, called "In the Doorway," is noteworthy for the excellent way in which contrast is handled. The garden shown beyond the open door gives the touch of brilliant sunshine characteristic of this painter's work, and, as in "Youth," garishness is obviated by the toning of the dress of the woman.

Mr. Frieseke is keenly alert to atmosphere, so much so that he even distinguishes between two closely similar effects. Though any thinking person knows "All gray days are not alike," the best of artists so frequently disregard this truth that one is surprised to find that among the seventeen pictures on exhibition three definitely and carefully express an understanding of it. Perhaps this seems such a little thing that it is scarcely worth the trying for, but in the proper expression of such little things lies the secret of the true art. "Genius is the capacity for taking infinite pains."

E. DE FESTETICS.

In his largest canvas, "Youth," Mr. Frieseke enhances his effect of girlish happiness and dainty femininity by the lavish use of white

Photographs copyrighted by the Dover Street Studios

Lady Rosemary Leveson-Gower, daughter of the Duchess of Sutherland, as a Turkish lady

Splendor and simplicity opposed—Lady Victoria Carrington as a lady of the Georgian Court and Miss Gerard-Leigh as a Puritan Maiden

The hostess, Lady Desborough, and her son, the Hon. Julian Grenfell, as a Roman centurion

From the seclusion of the harem and the freedom of the greenwood come the characters portrayed by Viscountess Massereene and Mr. P. Shaw-Stewart

SOME OF THE GUESTS AT LADY DESBOROUGH'S MASQUERADE GIVEN TO A LARGE WEEK-END PARTY AT TAPLOW COURT, BUCKINGHAMSHIRE

THE COSTUMES AT LADY DESBOROUGH'S MASQUE WERE REMARKABLE FOR THEIR BEAUTY AND WELCOME DEPARTURE FROM THE STEREOTYPED FANCY DRESS

The Marquis of Titchfield, son of the Duke of Portland, wore a costume modeled on the dress of one of his ancestors

Photographs copyrighted by the Dover Street Studios

In billowy skirts and quaint cap, Lady Diana Manners portrayed a ballerina of the early Victorian period

Lady Victoria Cavendish - Bentinck, only daughter of the Duke of Portland, impersonated an American aborigine

Striking intricacies of cut and trimming on a Poiret model. Black picture hat with clusters of shaded ostrich plumes

White osprey set in a rosette of white ostrich on a large, black Milan shape

Close-fitting hat of cerise Milan with a bunch of small roses nestling among the black malines choux

Gown of heavily embroidered, white Alençon tulle hung over a white silk drop with a black satin flounce

Chic white morning hat faced with blue chip and noir bleu Mercury wings posed at the back

THE INFINITE VARIATIONS OF THE BLACK-AND-WHITE GOWN CONFIRM THE TRUTH THAT IN THE LEXICON OF THE DESIGNERS THERE IS NO SUCH WORD AS MONOTONY—SMART HATS TO WEAR WITH THE "MAGPIE" COSTUME

GOWNS FROM MRS. STONE AND THE "GAINSBOROUGH" HATS

ON THE SNOW-COVERED HILLS AND THE BROAD WALKS OF CENTRAL PARK, SOCIETY'S YOUNGER GENERATION COASTS AND SKATES TO ITS HEART'S CONTENT

To the left is Master Charles Van Rensselaer, son of Mr. and Mrs. Charles A. Van Rensselaer

Mrs. Arthur Iselin and her three charming children, Dorothy, Jay and Eleanor

Photographs copyrighted, Powers Engraving Company

Miss Edith Elliman and Miss Suzan Tilton feeding one of the Park's army of voracious squirrels

No more passengers on this sled with Dorothy and Ruth Ledyard

Master Nicholas Biddle steering, with Miss Katherine Temple on top

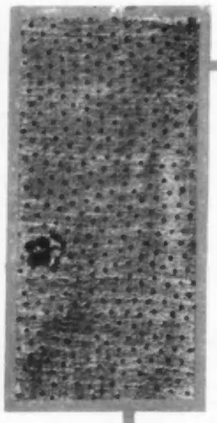
A group of roller-skate enthusiasts; Columbus and Louise Iselin, Howard Cushing, Jr., Mary D. Iselin and Ernest Iselin, Jr.

Miss Sylvia Brewster, daughter of Mr. and Mrs. Robert S. Brewster, ready for a long coast

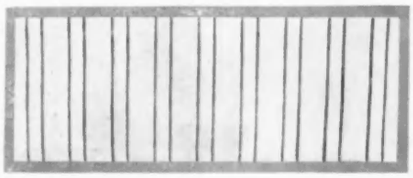
FABRICS FOR THE COUTURIERS'S MODEL GOWNS

MANUFACTURED BY RODIER

Three lines of open stitchery form a wide stripe on thin crêpe



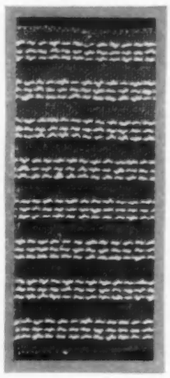
Pink crêpe pin-spotted with black and sprinkled with old-fashioned roses



Creamy white piqué finely striped with double lines of bright red

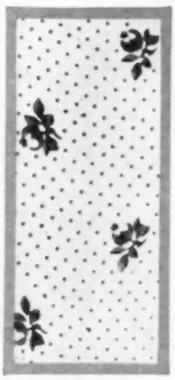
Changeable rose and white taffeta with pompadour bouquets scattered over it

Cotton brocade with an allover frisé design in white agaric



Rows of white agaric stitching form stripes on a beige background

Woolen ratine with white cotton agaric border and fringe, designed for traveling and for outer garments



Fine white piqué sprinkled with black dots and tiny red apples

BRILLIANCY of color and boldness of design characterize the new materials. It will be hard for the serious-minded to be soberly arrayed unless they resort to white, for even black, except when plentifully bespattered with color, is tabooed. Among the favorite colors are the old-fashioned yellow called "straw-color," and many shades of beige and pale tan that promise a huge success.

THE POPULAR MATERIALS

New last season, agaric, produced by the French house of Rodier, was the sensation of the year. This season their great novelty is the grill-work design shown in so many of the new materials. The strangely woven agaric has, however, lost nothing of its popularity or novelty. Its rarity, since it is an exclusive product of this house, and its extremely high price, confine it to an exclusive class. When combined with the newer grill-work it is even more novel and chic than formerly.

Piqué designs in cotton, wool or linen, and in all colors as well as white, are extremely prominent. Particularly attractive is one in a mingling of several pale tones that form pin-stripes and are separated into wider stripes by white thread-lines. The old-fashioned gray-and-white or white and a color is also in evidence.

But whatever the material, coarse, open effects are most popular. The new linens are woven extremely coarse, and the serges, though not so lightly woven, fall with extreme softness.

THE NEW DESIGNS

Toile de Jouy is offered again, not in lovely old designs of bright flowers on a white ground, but in dark figures placed solidly together on a dark groundwork, or in stripes on materials of plain colors. Chiné flower designs on fine silk voile have a narrow agaric border, either all-white or colored.

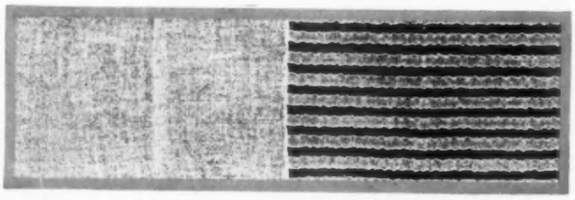
Big dots promise a great popularity for spring and summer; they are most effective in raised agaric on wide borders or covering the whole surface of the finest voiles.

Squares of different sizes are well liked. Extremely pretty is one material which consists of half-inch squares of dark gray on a ground of soft, white wool. Coarse wools in primitive colors are wrought into conventional flower designs on delicate transparencies, and sprays of colored flowers outline the top of agaric borders. Black mousseline de soie bordered with an embroidered design in shades of dull red, pale pink, and metal threads has a thoroughly oriental effect. On black mousseline de soie the color effect is sometimes gained by the underdress, the bright figures of which gleam through a wide border of coarse, silk grill-work. Sometimes on white materials the border consists of large, black dots; in this case the touch of color will be given by the colored silk belt. Thin black stuffs, pin-spotted with white, and thin white stuffs, pin-spotted with black, are alike sprinkled with gay pompadour bouquets.

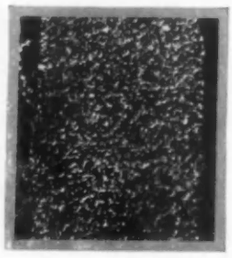
Like Joseph's coat of many colors are the materials prepared for the waistcoat for the new suits. In these strangely woven materials, thick-striped in variegated colors, the waistcoats will be exceptionally smart with the costumes of white and pale-toned stuffs. Imagine the assertiveness of Empire-green taffeta dotted with pompadour bouquets!

WHAT THE COUTURIERS HAVE CHOSEN

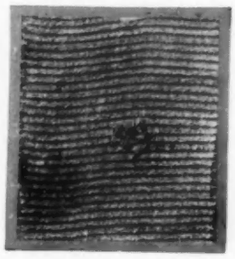
A black canvas which belongs to Maison Martial et Armand is effectively embroidered in gay woolen threads, and another fine black silk voile selected by this house is scattered with bouquets. Most interesting of all the lovely materials are some fine cotton voiles with strangely designed borders of medieval men and women against quaint landscape backgrounds. Drécoll has chosen a great deal of voile ornamented with agaric in solid borders outlined with delicate flower sprays; also he has selected much voile de Reine with agaric embroidery fringe and white voile de laine with heavily brocaded borders that have the appearance of velvet. Every house in Paris has selected plain agaric for tailored costumes and one-piece street gowns, as well as for coats. In white, écru, tan, beige and gray it is perhaps most charming. Callot Soeurs have provided themselves with quantities of white silk voile and colored pompadour brocades; in agaric they have selected plain blues and mauves. M. A. F.



Cotton crêpe striped in old pink and white with narrow white border

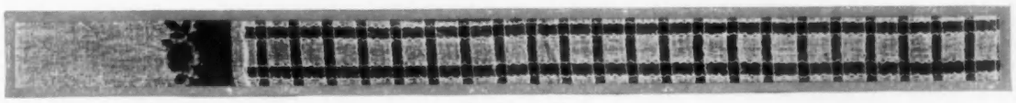


Rough, allover agaric in a mingling of deep red, green and beige



Thin cotton crêpe finely striped with red and sprinkled with flowers

THE RENAISSANCE OF OLD WEAVES



THE renaissance of taffeta has not affected the demand for softer silks. Picturesque the taffetas doubtless are, but women esthetically inclined will always prefer materials like charmeuse, crêpe de Chine, crêpe Jaconde, satin ondoyant, satin Jupiter, and faille Féodale; all those soft stuffs that drape so charmingly about the figure will continue in favor until the end of next season. The filmy but firmly woven gauzes still preserve the same charming softness; mousselines, marquisettes and mignonettes easily maintain the weight of the laces and embroideries that are now *appliqué*. Softly woven, too, are the splendid silks, more sumptuous than ever before; they sparkle with silver and gold or have under-weavings of these precious metals, revealed only in certain lights. From the first design to the finished robe these materials are masterpieces of art, the joy alike of the artist who conceives them and of the lovely women who wear them.

QUAINTLY GAY ARE THE NEW SILKS

For this definite information, and for the following descriptions regarding the new silks for the spring and summer, I am indebted to the courtesy of one of the greatest silk houses in the world—that of Atuyer, Bianchini and Ferier. During one long, interesting morning in Paris, spent in one of their salons, I saw one length after another of wonderfully designed and colored silk stuffs, representing the last and the most important word on the silks that are to play their part in the splendid gowns that will soon charm the sartorial world. Gaiety of color and quaintness of design are as prominent in the silken materials as in the cotton novelties, so strikingly brilliant that one wonders how modish women, who love dim tones, will receive them. Yet amidst all this riot of color, one has a sense of gaiety controlled, for the brilliant, often primitive, colors are so cleverly mingled, so subdued into discretion, that the result is quiet enough.

POMPADOUR FLOWERS BLOOM ANEW

The pretty pompadour pattern greets one familiarly in these silks. How pretty it is scattered over a white, a faintly tinted or a black surface. Its delicate gaiety is particularly charming on black gauzes; for instance, a wide, black grill-work border that trims a gown of black mousseline de soie has a tiny colored flower set on every square of the wide grill; and striped surahs, white on a dark ground, are accented with this gay flower.

CRETONNE-FIGURED CRÊPES

For tailored blouses and for trimmings are the crêpes de Chine stamped in Persian designs and colors. When used as trimmings these are combined with black marquisettes and voiles. Charming stuffs that bear old names, "crêpe ancien" and "crêpe antique," are copies of old materials, even to the scarcely discernible dimness of the figures. These half-effaced, time-worn patterns are carried out in Venetian pink and blues and dull peach-yellow and purple. Crêpes de Chine show small cretonne designs—flowers in odd colors on a white or cream ground; one in buttercup yellow, with dark red flowers, was particularly attractive. Pin-specks figure on almost every material; sometimes, under a shot design, they entirely cover the groundwork, or they themselves form a design on a plain ground. There are dots of all sizes at all distances. One novel material showed dots of raised agaric work as large as a franc and set at wide distances on a white transparency.

Among the Japanese designs was one showing single, pale-tinted leaves on a white foundation, which, marked in black in tiny wavelets, actually gave the effect of water. Plain blue taffetas with narrow borders of Roman colored stripes as trimming, will be practical for everyday gowns. For ordinary wear, too, are the plaid taffetas in several dark shades with hints of brighter color. A little heavier than these are the grosgrains in dark colors, specially designed for tailor costumes.

SOME PRETTY REVIVALS

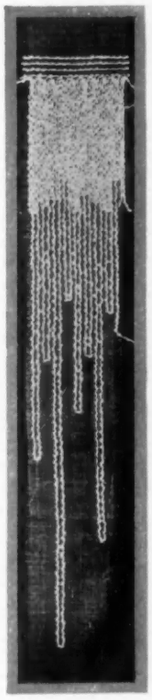
Most welcome of all are the old-fashioned, fine checks in dark gray and white, offered us in a weave that reproduces the softness of the famous old taffetas of our grandmothers' time. They come in gray and white, purple and white, blue and brown and in the true gray produced by the weaving of two threads, one white and one black. The checks are so fine that at a little distance the effect of a perfectly plain surface is produced. The same is true of tiny stripes, which hark back to the same period.

M. A. F.

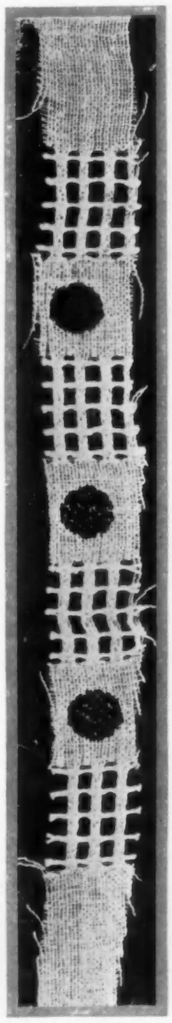
White cotton crêpe with wide border barred into squares with dark gray and outlined along top edge with gay flowers

Fine, close lines of white agaric on a light blue crêpe surface

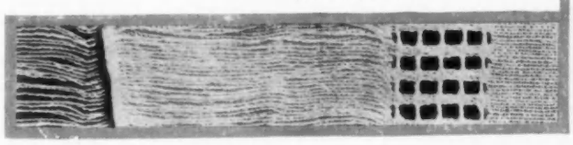
Heavy stripes of agaric of three shades designed for waistcoats



Irregular line embroidery of agaric on delicate woolen voile

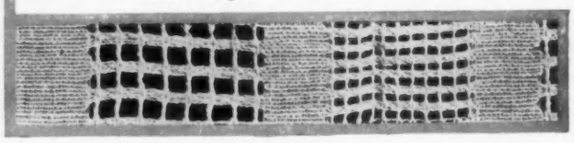


White agaric lines on a green border set in white cotton crêpe



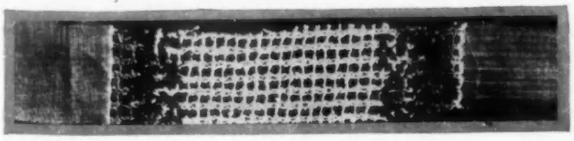
The upper cut shows the new grill-work forming a deep border and heavy fringe on plain crin

Lower cut—blue and white striped voile with edges of border stamped with gay flowers

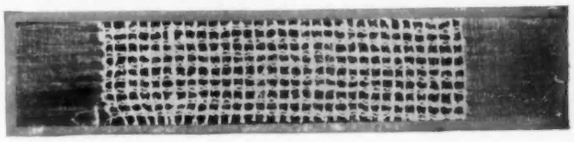


Upper cut—blue linen canvas with grill borders alternating with bands of plain canvas

Lower cut—fine grill-work forming a six-inch border on a pure white cotton voile

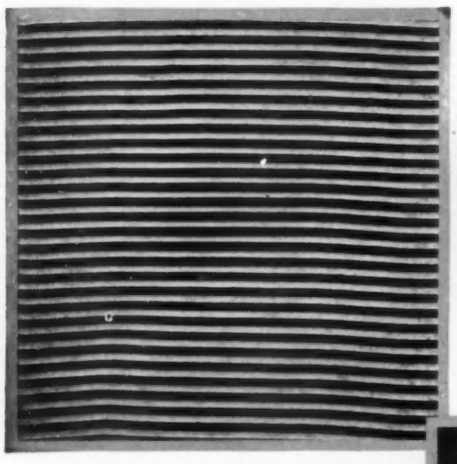


Spots of tobacco-brown on plain bands of crin between stripes of grill-work

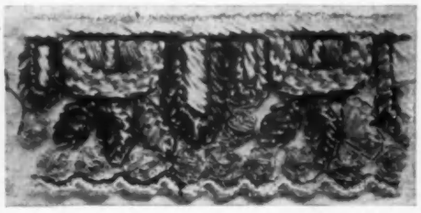


SPRING NOVELTIES IN MATERIALS AND TRIMMINGS

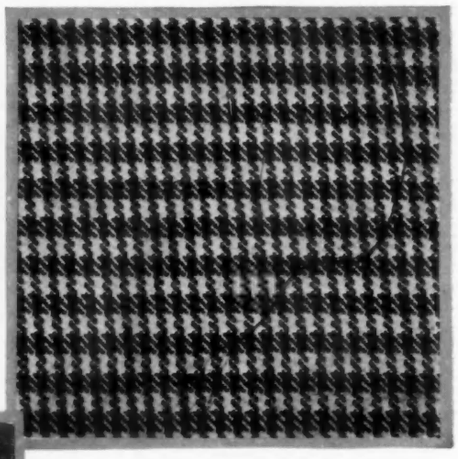
Dainty Patterns but Strong Colors Distinguish the New Fabrics—Novel Treatments of Standard Materials



Black-and-white, striped silk suiting, light in weight, that has wonderful wearing qualities

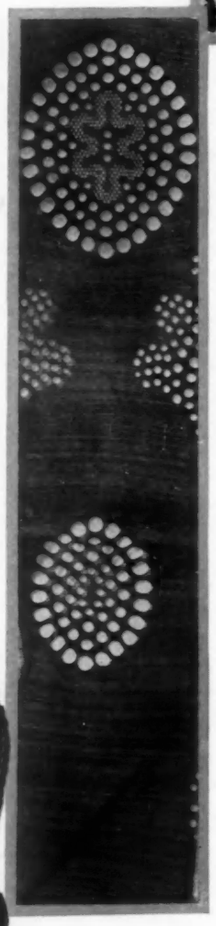


A narrow Persian edging embroidered in silk floss and gold



The latest Shepherd's plaid in the always good-looking combination of black and white

Deep border of embroidered gold circles on black voile



A tissue-like black fabric bordered with openwork motifs

Style of heavy black silk braided frog and button used on the new wraps and suits

THE most marked feature of this spring's showing of dress materials is the chance it affords to the woman of moderate means, for many of the prettiest and most desirable effects can be attained at moderate cost. On the other hand, there is an unusual number of costly and extravagant things for the unlimited purse.

SILKS FOR EVENING WRAPS

Though not the largest, this is one of the most important classes of materials, for it comprises the most costly weaves. It includes gorgeous brocades, heavy, soft, mixed satins with elaborate inlaid designs in gold or silver, thirty-five inches wide, at $12 a yard, and exquisite, shimmering, corded silks with the most brilliant effects of tinsel in high lights, called "Etoile" or "starlight," also at $12 a yard, though only twenty-one inches wide. These are generally used under filmy lace or chiffon. They appear in delicate pink, lavender, blue and all white, and are quite out of the ordinary. Less showy, but quite as rich, are the satin brocades in veiled gold effects, which are forty-two inches wide and cost $12 a yard. These are very smart for débutante wraps, as they give a most delicate effect. Another beautiful silk, much used for wraps and capes, is the "American Beauty Taffeta," a soft chiffon silk with a high luster, in light and dark gray tones with huge bunches of American Beauty roses in natural size and color scattered over the entire surface. It is thirty-six inches wide and costs $10 a yard. Two-toned messalines are also used for elaborate wraps in all combinations of colors; these are thirty-four inches wide and cost from $1.85 a yard up. One of the newest silks for this type of garment, and one that will be much seen a little later, is the two-toned, uncut velvet taffeta. All the new shades are represented, and the prices range from $2.50 a yard up for material forty-two inches wide.

Besides the elaborate wrap there are a great many handsome and useful models for carriage and street wear that are usually made from heavy, corded silks which do not require a lining. One of the most beautiful is the new "Velvet silk," which, as its name implies, is as soft as velvet, and practically does not wrinkle. It is two-toned, has a flat cord, and is twenty-seven inches wide. Two-toned, double-faced, cable cord is a beautiful and satisfactory silk, quiet and rather more stiff than the diagonal, but said to be of unusual durability; it also is twenty-seven inches wide. Blue and black is the favorite combination.

SILKS FOR TRAVEL AND MOTOR WEAR

A new line of silks has appeared this spring, especially designed for the trying and constant usage of travel and motoring, and though at the first glance one might not see that they are so different from the fine silk serges and diagonals of the past season, a closer examination will reveal the remarkable closeness of the firm, even weave and the beautiful finish, making a surface that it is impossible to wrinkle, and which is almost impervious to dust. The firm importing these silks speaks with special favor of the two-toned diagonal, the herringbone, the whipcord diagonal and the new weaves of pongee, called in the heaviest weight, "Mandarin Shantung," and "Tussora" in the lighter weights. These silks are twenty-six and thirty-six inches wide and come in white, black and a beautiful natural shade that is like unbleached linen.

SILKS FOR TAILORED SUITS

Silks have always been conceded the first place for tailored styles, but until this season there was nothing that was really satisfactory in regard to the two essential qualities of silk for a tailored garment—firmness of texture and suitability of design. It is therefore small wonder that the line of silks shown for tailored suits and dresses for the coming spring is being received with enthusiasm. They are a sort of glorified serge, but much more closely woven and heavier than the serges of last season. Many of them show a weave that is more like cheviot than serge, many have the hair-line stripe of contrasting color, and many others are made in two-toned effects. One of the smartest of all is a fancy ribbed diagonal with a hair-line of white that comes in black, navy blue and tan. It is made thirty-six inches wide.

From the beginning of the season there has been a marked predilection for white, and so far from decreasing, this is now the most decided feature in all the best tailored models. Silk is at its best and richest in these goods, and the tailored costume of white silk cloth is indeed a thing of beauty. Foremost amongst these silks are the diagonal weaves in either plain or fancy rib. There are also beautiful basket weaves in white with a fleck of black; these are twenty-seven inches wide. Another

extremely good-looking white silk cloth is in a diagonal weave with straight stripes of black. Silk suiting with a fluted stripe is another of the smartest white styles.

Paris is partial to black taffeta for tailored suits, which in a forty-inch width, high luster, chiffon finish, may be had at $2. While taffeta is a favorite here, it is a lusterless finish that we prefer, and one so soft that it might be mistaken for crêpe de Chine, but when held up to the light, the unmistakable taffeta weave shows plainly. This taffeta in black is much used, and is so durable that a guarantee to outwear three linings is sent with it.

THE NEW FOULARDS

The figured foulards for simple dresses are generally made with small, conventional figures in two colors; this silk is twenty-one inches wide, and costs 65 cents and 85 cents a yard, and if forty-two inches, it costs from $1.50 to $3. Finer grades with small patterns of two colors on shadow brocaded backgrounds cost $2.50 for the forty-two-inch width, and the satin finish with large dots on arabesque backgrounds are $2.50 in the forty-two-inch width. There are also many pretty patterns in conventional figures and in dots, stripes and check of every imaginable size, shape and color for from 50 cents to $2 a yard, according to width and quality.

Borders are perhaps more used on foulards than on any other fabric. Usually the finish of the bordered foulard is rather dull and soft, though there are always a good many of the French twilled styles. There is a great divergence in the width of the border; some are only a few inches wide and others measure a yard. This is because they are used in such widely different ways. On the straight, full-length skirt or long tunic the deep border is best, but on the double or triple skirt and for the new puffs and shirrings a narrow border shows up best. In the narrow borders there are some extremely pretty satin ribbon effects with flowers in natural size and color, and also some smart, solid colors in dots and stripes. In the wide borders there are a great many of the new "lace effects," that is, a lace pattern printed in black with a wonderful semblance of reality. These materials are forty-two inches wide and cost $3. Floral patterns in all colors are effective in deep borders. Some of the best are in white with just a touch of delicate color. Arabesque and other conventional patterns are also shown in all the new colors. These bordered foulards are forty-two inches wide.

DAINTY YET SERVICEABLE TAFFETAS

One of the favorite new taffetas, "Fleur de soie," looks exactly like China silk. A typical "Fleur de soie" is of white with narrow, black stripes and figured with little, pink rose sprays. It is $4 a yard. Another with the same background is sprinkled with tiny, conventional cherries, and a third has wreaths of yellow daisies and tiny, blue ribbon bows. These silks, forty-two inches wide, sell for $4 a yard. A finer quality with an odd background in imitation of watered silk, figured with small, multi-colored flowers, is $5 a yard.

Another style of taffeta that is in the very highest favor is the Chameleon, or changeable. This comes in every possible combination of colors from black with a dark color, to the most delicate "Nacre" or mother-of-pearl tones. The prices are as low as $2 a yard for the thirty-six-inch width. An odd and very pretty variety of the two-toned styles is almost entirely covered with dots. Pink and blue with black dots, an especially pretty combination, sells for $3.50 in forty-two-inch width.

The perennial border appears in taffeta also, frequently with extremely smart effect. One of the most desirable of the bordered taffetas is in black with a soft, high luster, chiffon finish, and with a deep border of black broché silk in the popular "dentelle" or lace design. It is forty-five inches wide and costs $3.50 a yard.

THE FOUNDATION SILKS

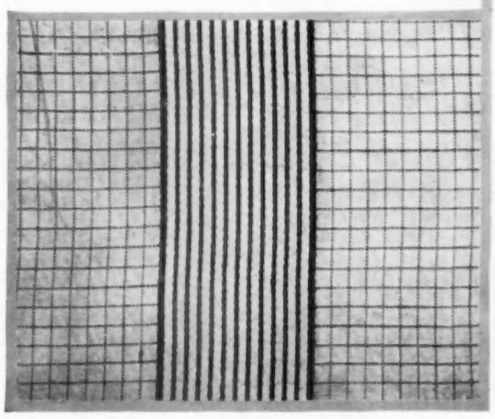
All the light fabrics which so justly lay claim to favor for elaborate costumes must have a heavier foundation. Messaline in plain colors is one of the best foundation fabrics; it comes in every color in a good quality, thirty-six inches wide, for $1.25. Crêpe météore attained instant favor on its first appearance, and has steadily increased its popularity, not only as a foundation for elegant toilettes, but also as a dress fabric. It may be had in any color at $2 a yard for the forty-inch width. Very much like crêpe météore, but with a little more weight, is the beautiful "Panne cloth," which drapes in such exquisitely soft folds and appears in so many of this season's most elegant dinner and reception toilettes. It is forty inches wide and costs $3 a yard. Silk corded fabrics are also in the greatest favor and are shown in all the newest colors. Some of the prettiest "Eoliennes" are to be had for $1.75 in the forty-two-inch width.

Many affirm that crêpe should hold first place among the fashionable fabrics, and indeed it is lovely enough to warrant that assumption. In plain crêpe de Chine there are, of course, all colors, but one scarcely notices the exquisite delicacy of these old favorites in the fascinating display of the figured styles. First in importance are the border materials,

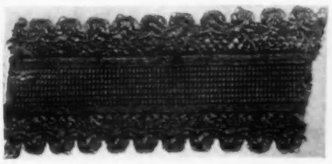
Scarf made of white batiste with light blue batiste ends, embroidered in white

Black braid interwoven with colors

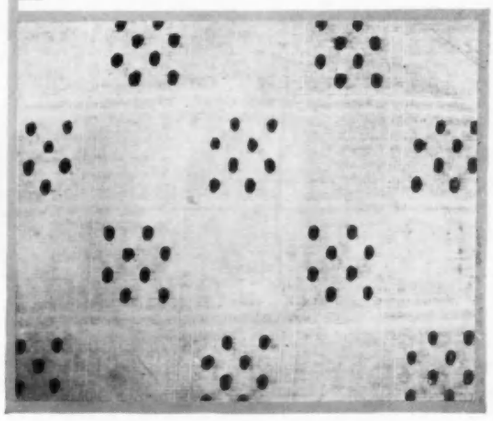
Charming example in black of the omnipresent, delicate shadow lace



Attractive combination of the stripe and the check shown in a cotton voile

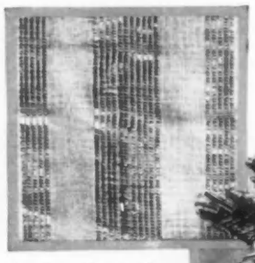


An excellent heavy black silk braid that lends distinction to a plain toilette

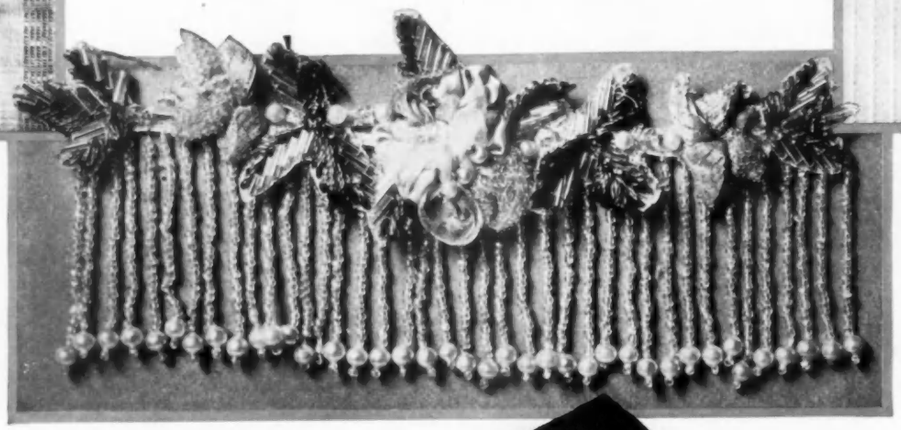


Dainty cross-barred Swiss, embroidered in black dots, for a morning frock

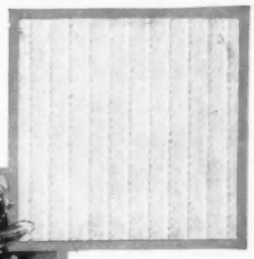
DELICATELY COLORED, JEWELED PASSEMENTERIE FOR THE EVENING GOWN AND RIBBONS OF EXQUISITE DESIGN AND TEXTURE.



A silver tissue ribbon that is a trimming in itself



A lovely fringe for outlining the corsage and edging short sleeves



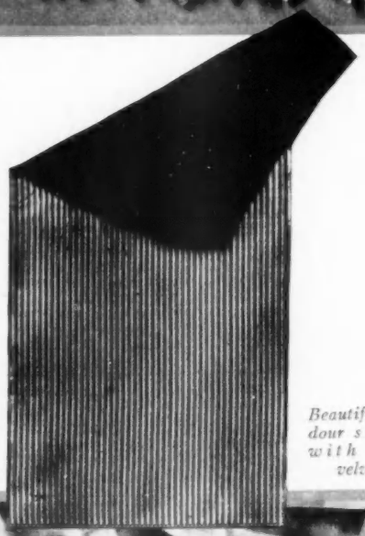
White Russian cord is a light and serviceable suiting

which show every possible and impossible combination of color and design. A delicate stone-gray crêpe has a border of East Indian design in the richest color; this costs $4 a yard for the forty-two-inch width.

Figured crêpes are amongst the loveliest of the season's dress materials. The "Bird's foot" is an odd and very chic pattern in black on a delicate gray ground. It costs $3 a yard in forty-two-inch width. "Jewel" designs, which reproduce the glimmer and beauty of gems with wonderful effect, are extremely pretty; they come in all colors at $4.50 a yard for a forty-two-inch width. One of the most novel and beautiful fabrics of the year is the figured "Nankeen crêpe," which is forty-two inches wide and sells at $4.50 a yard. It is difficult to give any idea of the beauty and richness of the truly oriental coloring and the odd designs of these fabrics; they are shown with a white or tan ground and with a conventional pattern in little cubes of bright color and an odd arrangement of black lines. The material is forty-two inches wide and costs $4.50 a yard.

THE NEW WOOLEN MATERIALS

There is unusual variety among the woolen materials this year, and we can take our choice of plain or figured and of any of a long line of colors. Amongst the plain weaves, serge is, as always, most important. It is developed in a diagonal weave with a decidedly heavy appearance, although it is really light in weight and texture. Every color is represented, but there is a remarkable line of pinks, light blues and lavenders, as well as tans. These are promised great popularity for the early spring; they are fifty-six inches wide and cost $3 a yard. The perennial "Navy" blue will also hold its own, for it appears in some of the most chic Parisian costumes, very often trimmed with garish Scotch plaid, or with crêpe de Chine in wide stripes of black and white.



Heavy, double-faced ribbon that will prove ideal for millinery purposes

Beautiful pompadour satin ribbon with large, raised velvet roses

Corded woolens of all conceivable kinds are in the first rank of favor, with whipcord first of all. As there seems to be a little uncertainty as to just what material this name applies to, we would define "whipcord" as a double-width fabric with a diagonal cord, rather hard and distinctly raised—very much like its namesake, the real whipcord. There are one-colored styles for from $2.50 up, others with raised cords in lighter tones of the ground color, and still others with cords in a contrasting color or a light color on a dark ground. These are all about fifty-six inches wide and are priced from $1.95 up to $2.50 in the real imported English weaves.

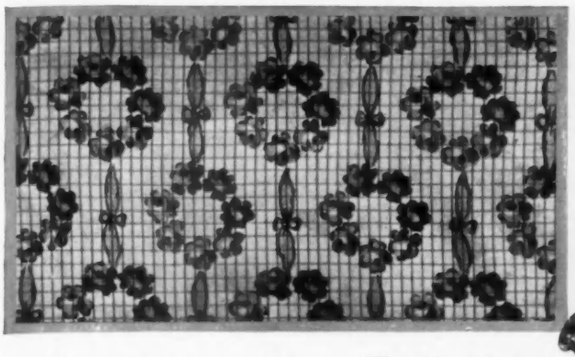
This season brings some American cloths called "New York Tweeds," which are to be very popular for tailored suits. They are soft, of light weight, and rather rough in texture with a "hairy" surface. One species looks much like agaric; it comes in both black and white and tan and white; it is fifty-four inches wide and costs $1.50 a yard. Another style, in the same width and price, is a diagonal weave, and there are also some pretty straight stripes in the fashionable colors already mentioned for from $1.50 to $2.50. One of the smartest of the new, rough-finished cloths is "Knob-Homespun," which comes in medium gray or tan and costs $1.50 a yard.

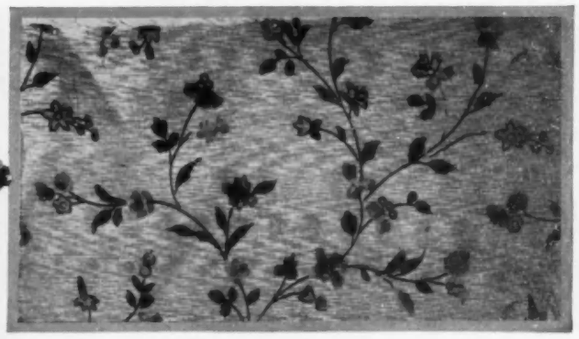
EMBROIDERY AND LACE

In the important realm of embroidery, eyelet styles are in evidence everywhere, but there are a great many "blind" effects, too, and some in which the two styles are mingled. The prices range from 50 cents to $3 and $4 a yard. A typical open style is about $1 in a six-inch width.

Laces are to be extremely prominent in this season's trimmings, largely in the well-known styles. Macramé will be much used, and so will Venise. All the styles of Irish will be popular, especially

Handsome festoon of colored ribbon work, pear-shaped pearls and glittering rhinestones





"Fleur de soie" is a new taffeta with a texture similar to that of China silk

"Jouy" chiffon taffeta having a watered-silk background and sprigs of colored flowers

the well-known baby Irish. Chantilly lace is another favorite, especially in black and in the delicate shadow designs that have already made a place for themselves in fashion. Real torchon and Cluny laces in very heavy linen will continue their favor.

JEWELED TRIMMINGS AND FRINGES

Trimmings naturally conform to the fabrics on which they are to appear, and therefore they must this season be very delicate and in soft and exquisitely harmonized colors. Never before has there been such extravagance of jewels, beads and embroideries. Fringes alone are worthy of a chapter, and the bands, motifs and garnitures are lovelier than any past productions. There are bands of sparkling diamonds and delicate pearls at $14.50 a yard, wonderfully natural flowers frosted with gold at $6.25 a yard, heavy filet nets with "long stitch" embroidery, crystal fringe at $7.75, and a host of other trimmings in every width and price. The fringes range from a somber black silk to gorgeous affairs jeweled to match the other trimmings.

A WORD ABOUT BRAIDS

Braids are used on nearly all the tailored costumes, whether they be of silk, linen, wool or cotton, and each has its own appropriate style, though all are much alike. Open and fancy braids, from one to three or four inches wide, come in all these fabrics, and there are frogs and buttons to correspond, as well as a multitude of motifs and cord trimmings which may be had in every imaginable style, color and price.

The great popularity of white is proved by the unlimited assortment of fancy, white, open braids, fringes and bandings, all more or less elaborately garnished with wooden beads and little "dew drops" of crystal. A pretty banding of white net has a trimming of white, princess lace and wooden beads. This is three inches wide and costs $2 a yard. A fringe of white cotton and wooden beads, three inches deep, is 75 cents a yard, and a six-inch macramé fringe is $2.50.

Rhinestone and pearl ornament in a floral design

One of the new gaily colored crêpes of East Indian suggestion

THE POPULAR BUTTONS

Buttons are to play a most important part in the season's trimming, and so are offered in every possible style and size. For heavy coats and wraps, there are huge "four-hole" styles of smoked pearl, rubber, bone, or else of silk passementerie, or of crochet with a frog to match. Clear or colored crystal buttons are modish, as are also gold, silver and gun-metal. Jet buttons figure largely as a color touch on white Parisian gowns.

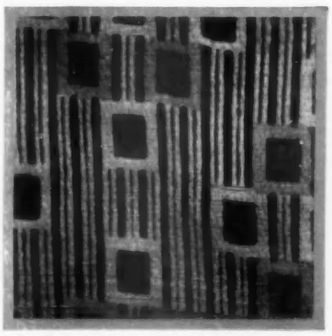
CONCERNING RIBBONS

The majority of summer dresses are trimmed more or less elaborately with ribbons, which appear in some of the loveliest patterns and richest colors we have had in years. The plain styles are represented by the wide, soft messalines and corded styles; there are also a great many moiré effects. Black velvet ribbon is to be much used for girdles and effective little touches here and there. Ribbon velvets in all colors are a marked feature of the summer costumes; these are often made up into rosettes, flowers or other fancy effects. Uncut velvet is to be very smart. Borders on ribbons will, of necessity, be in great demand—for the most part in the more brilliant colors, and often with a touch of gold or silver. Flowered ribbon in all the rich and brilliant oriental and Egyptian colorings will be a favored style. One of the best liked ribbons, if price is not a consideration, is the elegant, raised velvet, brocaded satin. Ombré effects and all varieties of gold, silver and tinsel ribbons are high in favor. Ribbons for millinery are to be in the very widest sash width, usually in soft, corded styles.

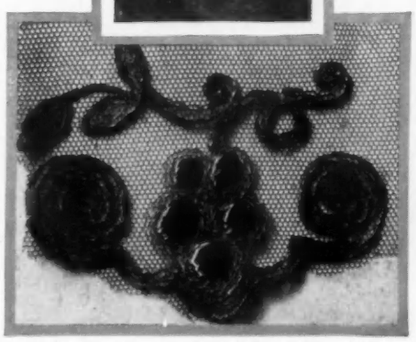
FROM ENGLISH LOOMS

IN spite of the edict that gowns must be fuller, the modern woman is determined to preserve her willowy appearance. Panniers, by all means, draperies, frills, what you will, but also the finest cloths, so that the width of the silhouette be not increased by these additions.

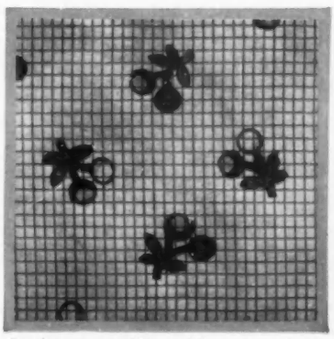
Some of the loveliest novelties shown in London are the ninon brocade with



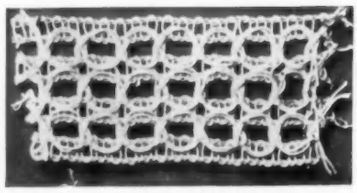
"Nankeen" crêpe in which bright-colored cubes are arranged on black stripes



Black net embroidered in violet silk floss and silver thread

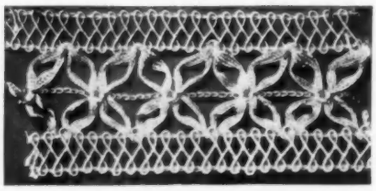


Quaint new taffeta with narrow black stripes, figured with rose sprays



A strong cotton braid specially made to trim wash dresses

The pretty "Dewdrop" fringe



A fancy silk braid with firmly woven edges of cord

its delightful pretence of a heavy silk hidden in its transparent lengths, the dainty, flowered chiffon, patterned in such soft tints as to give the effect of hand painting, and an imposing material known as ninon taffeta, which is shot in two or three shades and has, near the hem, a broad band of fine black-and-white striped ninon.

One of the most striking examples of ninon brocade is divided into small squares bordered on two sides with a band of old gold, and on the other two sides with a checker-board pattern of black and white. The background of the squares is a deep magenta, not the old teeth-gritting shades of early Victorian days, but rather the elusive tint of the bloom on a ripe plum. This background is patterned with cubes, triangles and circles in bright turquoise blue and flame-red, and the old-gold bands are splashed with vivid spots of Nankin blue. Over the whole of this brilliant cloth is a very fine darning of lilies and their leaves in gold thread.

OPAL EFFECTS IN MATERIALS

Those who admire the lovely opal, but fear to wear this jewel of ill omen, will rejoice in the beauty of the opal-esque effects in materials this year. One ninon brocade shot in faint colors—blue, green, rose and mauve—is a wonderful copy of the milky stone of ill fortune. A darned pattern of violets and leaves carried out in silver thread gives the effect of brocade. These darned patterns are woven to give the appearance of shadow flowers. Yet another design is in flame-red—more scarlet than cherry, more golden than wine—patterned with palms in deep gold thread. A fourth is gold and blue shot ninon with a bold pattern of chrysanthemums done in tinsel threads.

Apple green is a perennial color of spring, and this year it is shown in a very beautiful satin with a self-tone brocade of fleur-de-lis in the same shade; long lines of golden fleur-de-lis worked in tinsel make a brilliant surface.

The flowered ninons are particularly effective. Hyacinth blue will be a popular tint, and one of the latest bordered ninons is in this shade. It is wide enough to make a princess robe, and within two inches of its length is a wide band of white ninon bordered with black, and along this white band are woven garlands of roses in the softest shades of claret and prune. A black ninon is bordered six inches from the hem by a woven floral pattern of dead white. Below this again, as an edging, is a three-inch band of white patterned with conventional, red flowers. Red and black is a well-liked combination during the early days of the season.

Shot effects will be as popular as ever. The soft satins and taffetas, with a contrasting lining woven so that the deeper shade at the back shines through the paler surface, are in great request for the early models. One of the prettiest of the large range of colors is a Saxe blue lined with golden brown; the deeper shade of autumn beech foliage shows through the blue and brightens its cool tints with sunlight effects.

Another lovely piece is shot in the brightest cherry and peacock blue, and still another in emerald green and royal blue with the green predominating.

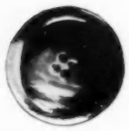
A SMART ENGLISH NOVELTY

A smart English novelty is known as bead lace. The groundwork is white net, and all the beads employed are clear crystals, but they are threaded on bright-colored cottons. One pattern is a veritable bouquet of flowers: purple pansies are made by threading crystal beads on royal purple cotton, roses on red cotton, daisies on gold cotton and the leaves on green. Another trimming of white silk net is decorated with steel beads, in the depths of which is a splash of gold, as yellow as a nugget.

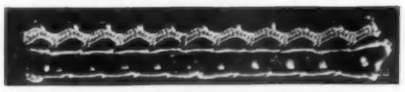
Note: Vogue will be glad to supply its readers with the names and addresses of the shops where any of the fabrics and trimmings mentioned in the foregoing pages may be obtained. Or any of the materials, except those reserved by the couturiers, may be purchased through Vogue's Shopping Department. See announcement on page 73.

The black braided button adorns the taffeta costume

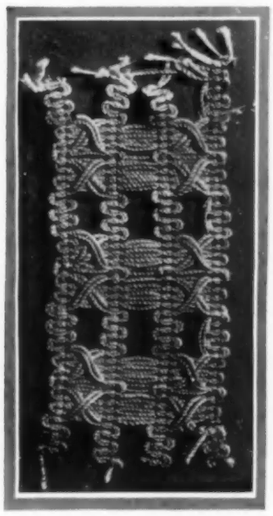
Crochet buttons in silk and cotton



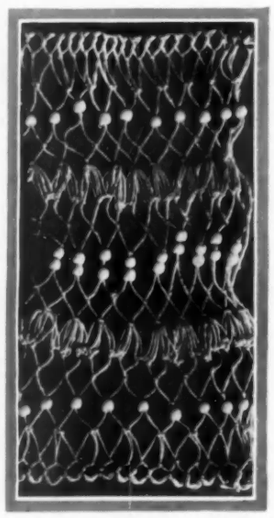
Smoked pearl button attractive for traveling coats



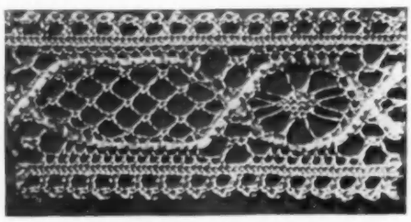
Dainty edging in pale shades for light-toned fabrics



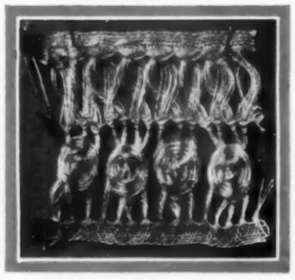
Ecru cotton braid for materials that launder



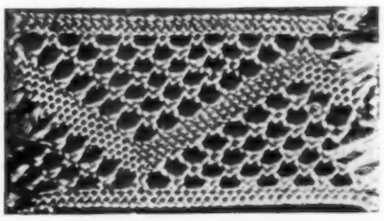
Knotted cotton insertion strung with bone beads



Charming white silk braid in a torchon lace design



A decided novelty in white mohair banding



A silk braid admirable for the white serge frock or suit

Likeable little eccentricities redeem this gown from what might have been a monotony of unrelieved blue and white

A striking "Magpie" costume showing an unusual arrangement of heavy fringe over the hips

Morning frock of triple-striped foulard built on the coat lines of the old-time, buttoned polonaise and widely girdled

WHAT SHE WEARS

Seven Gowns which in Themselves Almost Fulfill the Fashionable Woman's Large Order, "A Gown for Every Possible Social Exigency"

THERE are a few well-defined types of gowns which every woman's wardrobe should include; after these are provided, amplification is rather intensive than extensive. Even the simplest wardrobe, however, of necessity includes a plainly but not too severely made foulard for morning wear. Such a frock was, in one case, made up in a silk of triple stripes of sage green, white and gray, each of which was outlined with black. (See third illustration on this page.) The perfectly straight, narrow skirt measures about one yard and a half about the feet, but most of it is covered by a polonaise. The graceful upper garment which periodically returns to favor, from being merely a straight or draped tunic, is now taking the form of the polonaise. It is as straight as the garment over which it is worn, and almost as scant; the back part extends quite to the bottom of the skirt, but at the sides is brought forward to overlap the seams of its own front widths. The whole upper garment is buttoned from the throat almost to the top of the deep hem, which slants upward to reveal from two to eight inches of the underskirt. This overlapping of the skirts is not a peculiarity of this costume, but is rather a salient feature of the spring modes. When this lapping occurs at the sides, the plainness at the back is almost invariably relieved by a girdle.

A GIRDLE FINISHES A POLONAISE

The girdle on this frock is a yard-wide strip of black satin which is arranged at the back in a deep loop and a single end reaching to the bottom of the polonaise. A double, net frill, the under one of plaited black net and the upper one of white, surrounds the neck and edges the left side of the polonaise bodice. The black tulle stock is joined to the frill by a band of the silk, which provides a neat finish and at the same time holds the collar in place. The white, silk-covered buttons are latticed with green silk floss and outlined with a chain-stitch in black and green. These buttons hold down the lapping sides of the over-garment and trim the front opening and the sleeves, which are close fitting and set plainly into low, sloping shoulders. At the outer side, from elbow to wrist, is an opening finished with a double frill of plaited black satin and white lace and five buttons. The graceful and flattering effect produced by the frill is a detail that is appreciated by the well-dressed woman and that she introduces wherever possible, especially on the plainly made frock. With this foulard morning costume is worn a moderately large hat of light green straw faced with black velvet and trimmed only with a lyre bird's tail in the natural tones of brown flecked with white, placed to follow the lines of the hat.

A FOULARD FOR THE AFTERNOON

A second foulard frock for afternoon wear will not come amiss. The first model on this page is dark blue, widely sprinkled with white dots. The bottom of the underskirt is bordered with a wide band of plain blue foulard, which also forms the narrow front panel on both skirt and waist. On either side the dotted material is ornamented with a line of blue foulard straps of unequal length, each of which bears three or four white silk buttons. The overskirt slopes sharply away below the hips, is outlined at the hem with tiny, blue satin buttons, and the back becomes a narrow, square train which is caught up twelve inches from the floor to form a slight puff. The finely tucked, cream batiste and lace collar edged with French knots, is almost square at the back, while in front it narrows in and is finished with a dark blue velvet bow. The girdle is also of blue velvet. Plain blue foulard is used under the arms and to form the sleeves. The dotted silk cuffs partially cover the under-cuffs of white tulle. That odd

The white serge tailleur raised above its usual banality by touches of leaf-green cloth

little peak at the rear of the Parma violet, coarse straw hat is worthy of notice; its presence is emphasized by the wisp of purple feathers extending from the back.

LONG LIFE TO THE MAGPIE COSTUME

When the last word in defense of colors has been uttered, the majority of women will still maintain that the black and white combinations are decidedly the smartest.

The magpie gown illustrated in the second sketch on page 41 has a black chiffon skirt supporting a deep, black satin band that extends to the hips on either side and up to the knees in front and back. The narrow panel thus formed is almost entirely covered by a band of black chiffon, embroidered in a rose design with black silk floss, and finished at the bottom with heavy, black silk fringe. Similar fringe falls from the waist-line over either hip. At the left back this skirt is slashed to the waist-line, but instead of being allowed to float freely away from the other portion of the train, which it overlaps, it is loosely caught against it. The lower half of the bodice is of black satin veiled with black chiffon, the straps crossing the shoulders are of the embroidered, black chiffon, the yoke is of black chiffon over flesh mousseline de soie, and the sleeves of black chiffon have cuffs of black, embroidered net. Consequently the only touches of "clear" white about this gown are in the section of satin between the upper edge of the embroidery and the yoke, in the upper yoke, in the chiffon stock and under-cuffs, and in the rows of tiny chiffon buttons set in chiffon-bound buttonholes that ornament the front of the yoke and the cuffs. The magpie hat, of exceptionally large head-size, is of white Tagal faced with black; about the crown black aigrettes placed at intervals alternate with clusters of small, white velvet berries nestling among equally small, black satin leaves. That clothes have a psychological effect upon us is generally admitted. The mere donning of such a costume as the fresh white serge trimmed with leaf-green cloth, sketched at the top of this page, is bound to put the wearer in a happy mood.

A GAY LITTLE SUIT

The skirt is decorated below the knees with horizontally placed rows of white, round braid, and centering each of these strands is a white braided button. The jacket is cut away under both arms, and is held together by buttoned straps of the braid, through which is glimpsed an under-jacket of pale green cloth. An irregular design of white chain-stitching covers the under-jacket or waistcoat, which shows slightly above the top opening of the coat. The little breast pockets are outlined with green cloth, a piece of which is let into the coat at the shoulders where it is trimmed with an all-over application of the round, white braiding which forms a straight, short, sailor collar at back and front. The sleeves are braided and buttoned, and finished with little frills of white lace. The white Panama hat, specially designed to wear with the suit, is trimmed with white, ribbed silk, ribbon bows and faced and edged with leaf-green.

The epaulet-surplice and beruffled skirt are the 1912 touches on this dainty lingerie frock

THE INDISPENSABLE LINGERIE FROCK

The elaborate lingerie frock is a garment of so many uses as to be practically indispensable. The second drawing on this page shows a white batiste mounted over white net. On the straight, narrow skirt are three ruffles of Valenciennes lace, each headed by a wide band of embroidered muslin holding huge medallions of the heaviest and boldest of English eyelet work. Between each ruffle and band, as well as heading the topmost of the row, are clusters of fine tucks. The epaulet-surplice of embroidered muslin has a medallion on either shoulder and a half circlet just above the waist-line at the front; and in the back, where the folds of muslin embroidery are loose and fall below the hips, is a third medallion. The V-shaped yoke of net is shirred through the center into a band edged at one side with Valenciennes lace frilling and trimmed with crochet buttons. A lace frill also edges the narrow band of white net over Dresden ribbon which forms the low collar, while the girdle is merely a band of the net-veiled ribbon. Three narrow ruffles of Valenciennes adorn the rather wide sleeves. The quaint bonnet of leghorn with a crushed crown and a bow of Louise blue velvet is encircled with tiny flowers in bright shades of pink, blue and purple.

INSPIRED BY NEAPOLITAN CORAL

The rose pink of the Neapolitan coral inspired the dinner gown sketched at the bottom of the page. The plain, demi-trained underskirt of coral satin is partially covered by an overskirt of the same material, trimmed with a wide ruffle of cream net worked with a lace design and bordered with a Greek pattern. The top of this ruffle is finished with small, silk flowers in dull, but not faded, shades of peacock blue and deep pink. A few of these flowers and a bow of the satin are placed at the wide end of a triangular-shaped opening at the top of each net sleeve. A wide revers of fancy net nearly covers the front of the corsage, and from beneath the arms start two lengths of the net, the shorter one ending at the waist-line at the back, while the longer and overlapping length, caught in at the waist with a crescent of diamonds, continues into a cascade which mingles with the folds of the train. At the left side of the looped-up train is a long, slender spray of the silk flowers.

The new bouffant effect is achieved on this evening gown by the fluted, satin-piped ruffles

Although this coral and cream dinner gown has an exceptionally low and widely cut décolletage, outlined with small diamonds, there is worn about the throat a stock of white tulle edged with the pink and blue flowers. This is more novel than the fashion of wearing a wide band of black velvet, and in some instances proves more becoming.

A COOL YELLOW AND WHITE

Canary and white is a fascinating combination, especially as developed in the third model on this page. The long skirt of this evening gown is of canary satin, veiled to below the knees with an overskirt of embroidered white net, banded with heavy lace and finished about the bottom with a ruche of fancy net, piped with satin. This satin piping gives substance to the transparent fabric and causes it to form a fluted effect and to stand out boldly from the bottom of the overskirt. The better to simulate the wide waist-line and to decrease the apparent width of the hips, one of the familiar little ruffles, in this instance of satin-piped net, is set at the bottom of the bodice; this and the sleeves are also trimmed with ruches. Two flat bands of lace cross the shoulders and trim the back and front of the bodice, which has a yoke of white tulle over flesh-colored tulle. A narrow band of yellow satin joins the lace bands, and a twisted strip of it finishes the top of the belt ruffle. A single, deep pink rose is placed at the left side of the corsage, and in the hair is worn a black aigrette.

A pretty and enlivening finish for a dark frock is the plaited net collar and cuffs. The collar is at least four inches deep, is side plaited to lie flat, and has an inch-wide hem of colored chiffon to match the dress.

Note.—Vogue will cut to order from measurements any of the models sketched in the pages of "What She Wears." Skirts without foundation, $2.50; with foundation, $3. Bodices and Short Jackets without sleeve, $1.50; with sleeve, $2. Princess Gowns with sleeve, $4. Three-quarter Length and Long Coats, $3. Negligées, $2.

The deep blue and pink roses on this coral satin gown are repeated on the tulle stock

Paisley silk draped over a green straw motor bonnet and drawn through the sides to fasten under the chin

Collapsible motor hat of soft, black straw with a puffed crown made from a figured black and white silk square

Parchment-toned, spring-weight ratine, piped and embellished with Chinese blue. A blue aigrette is posed at the back of the écru straw toque

Natural colored Milan straw trimmed with macramé lace and a bristle aigrette

The popular short and square bristle aigrette on an olive-green Milan straw

HATS FROM ATCHISON & COMPANY

TAILORED HATS FOR MORNING WEAR AND INNOVATIONS IN THE MOTOR BONNET—FOR THE ENTIRE COSTUME OR AS TRIMMING, RATINE IS IN GREATER FAVOR THAN EVER

MODELS FROM G. H. TOLMAN

CHIC AFTERNOON COSTUMES IN THE NEWEST MATERIALS—THE CHARACTERISTIC BEAUTIES OF TWO FABRICS ARE NOW COMBINED IN ONE WITH RESULTS SUCH AS WOOL CRÊPE, PIQUÉ SERGE AND FOULARD-BORDERED CHIFFON

For reverse views and fashion descriptions see page 102

The brilliant color which one craves but fears to wear may be used if tempered by a tunic of a quieter tone

In the hight of the mode is the black net neck frill over a white net yoke

Simple military loops form the only trimming for this morning gown; at the throat they overlap a black velvet tie

SMART FASHIONS *for* LIMITED INCOMES

To Copy in Less Costly Materials the Most Exclusive Models is the Secret of Dressing Well on a Limited Income

INSTEAD of presenting us this season with a radical revolution in style the arbiters of fashion seem to have concentrated their energies on showing us in how many new and graceful ways the straight silhouette may be developed without being carried to extremes.

The tunic under a hundred chameleon forms—loose, straight, bias or curved—is still holding its own. It is usually hung from a slightly raised belt, consisting indifferently of a narrow cording or stitching or a broad girdle. Below the tunic the skirt is generally scant, though this depends on the character of the material.

A SIMPLE AND AN ELABORATE TUNIC

In the first model, which is suitable for linen, pongee or foulard, the underskirt is very plain. The under-bodice is kimono, but the tunic sets best if seamed on the shoulder. The tunic has no hem, but to the depth of about six inches it is turned under and caught at the sides. The upper and lower parts of the skirt are seemingly held together by a row of buttons and braid loops. In linen or pongee the side bodice and top sleeves would be embroidered in a rat-tail braid, but if silk is used it would be pretty to combine a figured and a plain foulard, as do so many of the late importations. A dark blue foulard with blue and white figuring would make a most useful frock for all manner of occasions. Its simplicity and the absence of trimmings that will muss or soil, make it eminently practical, and yet it is a model of enough distinction to be worn at small luncheons and bridge parties, for the races and for afternoon calling.

A much more elaborate tunic, exquisite in texture and charming in color, is shown in the second sketch. Notwithstanding its costliness in the original model, it may serve as a suggestion for using old lace or remnants of embroidery. The foundation skirt is lettuce-green taffeta, the tunic is of embroidered batiste with a deep band of Venetian lace which is repeated in revers and cuffs. Cording and puffing trim the bottom of the skirt. The sleeves are of chiffon, and the big girdle of taffeta finished with large pearl buttons. One of the newest touches is in the finishing of the neck; there is a yoke of white net and a frill of black. These frills, sometimes the only touch of black on the gown, are the hight of the mode. The turban of Milan braid with nodding plumes of lettuce-green was especially planned for this costume. If one possess no laces or embroideries with which to develop this gown, and if taffeta and chiffon are too pretentious, the design might be copied in a figured cotton voile or muslin with a plain color for the foundation.

A TRIMMING SIMPLY MADE

The third illustration shows a natural-color pongee frock The loops of the material at the front of the bodice are arranged in graduated sizes and overlap a narrow tie of black satin which hangs below the waist. The skirt, adhering to perfectly straight lines, is broken only by a slant line of the loops near the bottom of the skirt. The sleeve has a line of heavy stitching down the outside. The neck is finished by a narrow strip of Irish lace. The turban brim of the hat designed for this gown is quite broad and comes low over the face; the enormous bow is of soft, light-weight, black taffeta. This model would work out well in linen—white with a black tie, or green with both loops and tie of black would be good-looking.

The original of the first sketch on page 46 is a one-piece serge gown just brought over from Paris; it is very much out of the ordinary and yet distinctly attractive. The back of the bodice is in

The back of the bodice is in one with a long hip panel—a Paris cut adapted only to the slim figure

one with a stitched paneling that runs down over the hips, curving toward the front; from beneath the arm a strip of embroidery, introducing touches of dark green, blue and black, runs down to meet the crosspiece of this panel. The rolling, black satin collar widens down the front into two broad revers that outline a net yoke and two frills of lace; they cross just above the waist-line. Smart this model certainly is, but it should be chosen only after mature deliberation, as it will suit only the svelte figure. A Vogue pattern will make its otherwise difficult lines easy to manage. It is one of those gowns which, though cut in one piece, give, at first glance, the effect of a jacket and skirt; this makes it more than ordinarily useful.

THE MATERIAL IS THE FEATURE

The material of the gown in the lower corner of this page is a Wedgwood blue handkerchief linen striped in dark blue; if such a material is too expensive any striped muslin or lawn would do. The only trimming is the panel of lace continuing from neck to hem and broken only by a soft black satin belt. This panel in the original was of fine baby Irish. Outside of it is a plaiting of plain hemstitched batiste, and this peeps out again at the back of the long sleeve above a cuff of lace. Linen crochet buttons balance the frill on the other side of the front.

FOR THE BUSINESS WOMAN

A summer silk would do beautifully for the fourth frock—an oatmeal-color rajah, for instance, with silk braid to match or a plain, cream net insertion. The modest little V-opening at the neck, edged with a bit of Valenciennes, gives the keynote of quaintness. Trimming simulates a tunic on the plain, straight skirt. The model is an excellent one for the business woman, for its lack of trimming makes it eminently practical, and its front opening makes it easy to get into. In one of the light-weight serges it would not be too warm for even mid-summer weather; or it would look well made up in a serviceable wash material, such as chambray (what we used to call gingham).

GOWNS FOR FORMAL OCCASIONS

The first sketch in the middle cut shows a gown very piquant in coloring. The under petticoat is of white chiffon, laid in large tucks. Over this hangs a tunic of rose chiffon, with a tiny silver banding as edging; the fronts of this tunic, just below the girdle, turn back. A close-drawn kerchief fichu of white chiffon is drawn into a heavy silver embroidered plastron, and shadow lace peeps out at sleeves and yoke.

Beside this is a gown distinctly for the ballroom, but it is the simplest possible dress of that type. For the single string of rhinestones over the shoulder might be substituted a chiffon sleeve reaching just above the elbow and finished at the lower and upper edge with brilliants. White chiffon is used for the skirt and the drapery on the bodice; the lace is a cream allover net. Sharp contrast is given by the deep red roses.

Displaying in modified form the principal features of the 1850 mode—paniers, flounces and fichu

The simplest possible evening gown; for the rhinestone shoulder strap might be substituted a chiffon sleeve

Practical dress for the business woman without furbelows to soil or muss and perfectly simple to slip on

NEGLIGÉE MODELS FROM THE SHOPS

The shops are full of all sorts of lovely negligées, so simple in line and treatment that anyone can copy them. A pale blue satin peignoir, which requires not more than four yards of material, could be easily managed at home, even down to the last charming detail. This model, as all economical room gowns should be, is short. A short negligée is not only attractive, but is very comfortable to wear in place of the trailing ruffles and furbelows that so soon get soiled and bedraggled. Indeed the woman who cannot afford to be constantly sending things to the cleaner should certainly adopt short styles for all her boudoir belongings. A double-width satin is folded at the shoulders and cut off straight, so that it falls just above the instep both back and front. It is slit up the front breadth to the shoulder-line, and then the sides are joined together by a seam which stopped just above the waist-line, allowing for arm openings. This shapes a kimono garment ready for trimming. Take a strip of pale blue chiffon two inches wide and turn it under on either edge. This forms a border at the neck and sleeves, down the fronts and around the bottom. It is laid on in shallow, crosswise tucks which face forward on one edge and on the other are reversed. This gives a lovely upstanding airiness to the puffing. To finish the garment clusters of tiny, pink rosebuds that catch in the fullness under the sleeves and emphasize another drapery of the material immediately below this point at the bottom hem. Rosebuds fasten the fronts together at the bust. These roses, mounted on a slender green vine, may be had by the yard at the millinery counter of the department shops. Certainly this does not sound intricate to accomplish, and yet it is really a most charming affair. The purchase of four yards of satin at $1.50; two yards of chiffon at 95 cents, and a yard and a half of roses at $1.75 a yard, makes a total of less than eleven dollars.

A DIAPHANOUS SAUT DE LIT

Another negligée, a diaphanous *saut de lit*, is the daintiest thing imaginable. The material is pink crêpe de Chine, not too deep, and yet with tone enough to escape the half-dirty look that a too pale pink often has. A line of Valenciennes insertion about two inches wide runs down each shoulder to the edge of the elbow-length sleeves. A short length of lace is let in crosswise under the bust on either side and again between the shoulders, and into this is gathered the fullness above the waist-line. The full-length skirt is plain, held in by a low sash of satin ribbon. The neck may be cut round, square or pointed, as you like. Not only crêpe de Chine looks well in this, but it would be lovely for wash materials, sprigged muslins, for instance, or dotted Swiss.

TEA GOWN TO BE MADE AT HOME

A pretty little French frock for five o'clock tea or the family dinner has just been imported. The material is a delightful Chinese blue chiffon embroidered with clusters of pink rosebuds. This sounds, and is, expensive, but the model might be developed in a marquisette or chiffon in the same blues; in that case the flowers must be omitted, unless one has enterprise enough to cut them from a figured silk or ribbon and appliqué them. An underdress shows at the front like a fancy petticoat. A last summer's lingerie dress or a dancing petticoat might be used for this. The blue covering slants open over this from the belt down. The bodice is perfectly plain with an elbow-length kimono sleeve. At the back the neck is hign, but at the front there is a shallow opening down to the chiffon. Edging the entire garment are full ruffles of Valenciennes lace about four inches wide. These fall in billows away from the throat and front and droop over the elbows. There is a simple girdle of folded satin ribbon of the same blue as the chiffon. This is finished a little to each side of the front with large rosettes.

LINGERIE RIBBON

Wash ribbon for underclothes is a real economy in the end, even though it costs more in the beginning, for good wash ribbon that is carefully pressed each week and washed whenever it is soiled will last an almost unlimited time. If pink is the preferred color, choose the pale rose shades, never a deep, strong pink.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the stock sizes.

In so simple a gown the material must be the feature; blue handkerchief linen justifies simplicity here

NEW MILLINERY OFFERINGS AND A PRACTICAL MEANS OF PROTECTING THEM — ANOTHER PHASE OF THE LACE VEIL

A brilliant, all-red toque suitable for the youthful face. A chic model from Turney

White chip model, imported by Gimbel Bros., with fantastic quills on the velvet facing

In this new veil the face is framed by a heavy, black silk, thread design. From McCreery

Black and white Lewis model of unusual shape, showing a white osprey placed directly in front. Displayed by Gimbel Bros.

The Kendall Hat Protector, made of waterproof silk, is hooked to the under side of the brim, and elastic strings draw the crown to any size desired

A large bow of black satin ribbon surmounting a bank of shaded pink silk roses. This becoming model is shown by Turney

MODELS FROM BERGDORF & GOODMAN

IN THIS LAND OF THE TAILOR-MADE, THIS IMPORTANT COSTUME ARROGATES TO ITSELF THE PRIVILEGE OF BEING THE PIONEER OF EACH SEASON'S NEWEST CREATIONS IN CUT AND MATERIAL

For reverse views and fashion descriptions see page 102

SEEN IN THE SHOPS

The Becoming and Appropriate Dressing of Small Children is Attained in the Realm of the Juvenile Ready-Made—Good Corseting—The College Blazer

The belted Russian blouse has become a standard necessity in the child's wardrobe

OUR mothers and grandmothers believed that children's clothes should be entirely home-made, and if possible hand-made. That their children should wear store-made frocks was preposterous! But this delightful, old-fashioned sentiment is being forced into the background by the advances the commercial world has made in good taste and workmanship. The lovely and effective dresses to be bought in the shops at moderate cost have finally persuaded even the most fastidious mother that the time and labor spent in making the clothes herself, or having them made, is a useless extravagance.

Children frequently have no choice in their clothes, and are made to suffer in a way an adult can scarcely understand by being continually forced to wear clothes they dislike. Such a condition, long continued, is apt to induce in the growing child, always supersensitively conscious of its appearance and frequently made more so by criticism, an awkwardness from which it may never recover. The importance of dressing every child as becomingly and appropriately as possible and of giving it some choice in the selection of its clothes, at least to the extent of not forcing it to wear clothes it dislikes, cannot be overrated.

AN EMBROIDERED RUSSIAN BLOUSE

Simple, yet exceedingly attractive, is the little Russian dress reproduced in the first drawing. It is sold by a house that has an unusually large assortment of clothes for little folks, and as in this model, every garment exhibits the same good taste. The turnover collar and turnback cuffs of this lawn dress are hand-embroidered and finished with a scalloped edge. Three two-and-one-half-inch box plaits are laid in the back, and the center-front is rather elaborately embroidered down to the belt-line and again at the right side, where the dress fastens under a scalloped edge. On the left side is a small pocket embroidered and buttoned onto the dress. The belt is of lawn and fastened by a pearl button. This model can be worn by either a girl or boy, and comes in sizes from one to four years for the price of $11.75.

ROMPERS OF FRENCH MUSLIN

Children are always comfortable and happy in rompers, which can be bought very inexpensively in gingham, chambray or some such cotton material, and they can be made as dainty as one desires. The third sketch shows a pair of French muslin with a square yoke, simply embroidered in dots and sprays, and joined to the body by a small cording. The pocket on the left side with its bit of embroidery is an attractive feature. The long sleeve has a narrow cuff scalloped on both edges. This model is imported from France in sizes from one to five years for $3.95.

Her young ladyship now has a set of lingerie made to match each party frock

DANCING FROCK AND ITS ACCESSORIES

It is a strange little girl who does not take particular joy in her party frocks. These little dresses are usually high priced, but one can hardly expect them to be otherwise, as they are usually most exquisitely made and of the very finest materials. The middle drawing shows a dancing frock in long-waisted style for the little girl of five or six. The material used is a fine Persian lawn, trimmed only by tucks and exquisite hand-embroidery. The prettily shaped, collarless yoke is made in one piece and continues down the front in the form of a panel. Where yoke and waist join, the latter is tucked in solid pin tucks to give fullness. Entredeux is used to join all the seams as well as the yoke. At the bottom of the full skirt are two wide tucks with a narrow tuck below each. A "party" air is given by the pink satin sash, run through two-inch beading, and the bows on the shoulders. This frock is most practical, for it launders well and the tucks in the skirt permit of its being lengthened. Party dresses now have sets of underclothes to match. The lingerie for this little frock is made entirely by hand. The skirt is of nainsook and the ruffle, joined by entredeux, is embroidered in a vine design and edged with fine Valenciennes lace. Price, $3.95. The cambric drawers have ruffles trimmed to match the petticoat. These cost $3.25.

FOR THE PLAY HOURS

A serviceable, every-day play dress is sketched in the upper right-hand corner of page 50. It is of tan chambray, cut in kimono style and belted at the long waist with blue linen. The square neck, short sleeves and hem are finished with bands of the linen. Down the center front is a panel of block embroidery consisting of a background of Alice blue embroidered in white and black squares. On each side of the panel is a half-inch tuck stitched to the waist-line. These little dresses are imported direct from Holland in sizes from two to six years and cost only $1.25. This model is made up in a variety of materials and colors, tan linen or white rep being especially practical. The white rep is embroidered in colored dots on the border around the neck and sleeves, and the edges are scalloped in color.

BOX-PLAITED MODELS

Similar to this, but made in France, is the frock shown in the lowest illustration. On each side of the front and back panel is embroidered a delicate flower design. Sprays also trim the short kimono sleeves. Price, $9.75. Another such model with a double box plait and more elaborately embroidered costs $14.50. The embroidery is placed on the panels instead of at the sides and again on and above the hem. Still another variation of the model, made without the box plait, is scalloped on the right side to give the effect of a side opening; on the other side is a small pocket. The neck and sleeves are edged with scallops and a border of hand-embroidered dots. This dress may be purchased for $7.50.

A more beautifully embroidered frock at just double the price of the last one described is trimmed with a band which encircles the neck and continues down the center-front in a panel. The same idea is carried out on the sleeves where the embroidery encircles the edge and runs up the arm.

Ever so charming is another French dress of lawn for the child who is just beginning to take her first toddling steps. The yoke is daintily embroidered and edged around the neck with Valenciennes lace, which also trims the sleeves. The price of this exquisite hand-made dress is $4.95.

PARTY FROCK FOR A WEE GIRL

Fine organdy, embroidery and baby Irish lace make up the pretty little dress for the first party shown in the middle of page 50. The Irish lace finishes the square neck of the exquisitely embroidered yoke and the tiny puff sleeves and joins the yoke to the skirt. The full skirt has a deep hem, above which is a band of Irish lace insertion set between two groups of fine pin tucks. A rosette of colored satin ribbon on the right side and one with long ends on

The pocket is the last touch of pleasureable comfort on these muslin rompers

The girdle-topped, front-laced corset—a style which is gaining in favor

the left are the finishing touches to this charming French frock. Price, $18.50.

The underclothes to be worn with the dress are equally lovely. At the left of the figure is shown a princess slip of lawn with a hand-embroidered organdy ruffle edged with Irish lace. The drawers are of muslin with ruffles to match the slip. These little garments cost $9.75 and $4.45, respectively.

WHEN THE LITTLE ONES GO OUT

The smartest coat for the youngster of from one to four years is of piqué. Illustrated to the right of the party frock is a box coat of this serviceable material. It has a round, flat collar and turnback cuffs, prettily hand-embroidered and edged with a deep scallop. The coat is double-breasted and is fastened by pearl buttons. The price is $7.50. There are many other models from which to choose, both in the more elaborate and expensive piqué coats as well as in the heavy silks. Excellent value is found in an Irish lace coat which comes in the two and three-year sizes for $39.50. It is made entirely of baby Irish with a deep collar and turnback cuffs. A cap to match costs $9.75. It is lined with white China silk, and around the face and at the back of the neck are soft ruches of shirred silk. Over each ear is a large rosette finishing the streamers that tie under the chin.

FOR THE "LITTLEST" BABY

The kimono pattern is the ideal one from which to make the sacques which are a comfortable medium between the cloak and the often too-warm crocheted jacket for the tiny baby. One large store is selling charming ones made of cachemire in pale blue, pink or white, feather-stitched in self-color, and lined with China silk. These are priced at $2.50 each; unlined, $1.25. Another style is hand-scalloped and embroidered in French knots. The sacque is unlined, but as the design is more elaborate the price asked is $2.50.

Now that the bitter winter winds have been supplanted by the soft spring breezes, many mothers think it advisable to let their little ones sleep out-of-doors. For this purpose it is necessary that the child should be properly and warmly clothed, so in the shops are to be found long sleeping-suits made of canton flannel, the drawers of which have feet. In any size from two to ten years these suits cost 90 cents; others, made of a mixture of wool and cotton, range from 50 cents to $1.50 for the two-year size, according to quality; and from 95 cents to $1.80 for the six-year size. A little flannel cap should also be worn as an added protection against cool winds. The careful mother should take this precaution for her fresh-air baby.

A dainty frock with its special lingerie, and a piqué coat to wear over them for the wee girl's first party

GOOD CORSETING

To be well-corseted is the first consideration of every well-dressed woman, and when a corset possesses beauty of line and at the same time has been modeled according to the most hygienic principles, the highest art in corseting has been reached. Slowly but steadily the front-laced corset has been gaining popularity. The reasons are that it is more easily adjusted to the contours of body and that it holds it in the proper position, relieving all discomfort and that pressure which is so injurious to the health. The corset illustrated on the left of the page is one of three ready-to-wear models in which a certain firm is specializing. The girdle top scarcely comes above the waist, but is long over the hips. The second model is moderately high above the waist-line, and the third has the very high bust suitable for the more developed figure. Fashion now calls for the uncorseted figure, and many women labor under the delusion that to be in fashion one must wear the girdle corset. This is all very well when one is slight, but when one is blessed with too liberal an allowance of avoirdupois, the assistance of a corset which will give the desired slimness and suppleness is needed. For a slender figure it would be difficult to surpass the original of the first model. It is made entirely of imported materials and at the three prices—$5.50, $7.50 and $10. The $7.50 model is made of either striped coutil or fancy batiste with unbreakable bones. These are so placed that they escape the hip bone, at the same time giving beauty of line and perfect comfort. A commendable feature is that the steels in front are pliable at the top and give with any downward pressure of the body. Another advantage is that the projecting of the material about half an inch beyond the clasp prevents the corset from pinching. Though the corset is long over the hips, the bones are comfortably short, and from where the bones stop silk elastic laces are used in place of the usual mercerized ones to allow freer motion of the body. The top is prettily embroidered and finished with a small bow at each side of the center lacing. The garters are exceptionally good, being made of heavy ribbing with a felt clasp to protect the top of the stockings. It is convenient to order these corsets by mail, for measurement blanks and instructions as to adjusting may be obtained on request.

A charming French combination of serviceability and daintiness

A practical blue and white play dress imported direct from Holland

THE COLLEGE BLAZER

One of the distinctive innovations in novelty modes for young girls is the advent of the college blazer jacket. This model is designed in French flannel in alternating stripes of two colors. The color combinations are those of the different American colleges, and also some of those belonging to schools or societies. The young girl may also obtain these blazers in the colors of her own Alma Mater, such as rose and gray, white and gold, blue and white or red and white. Worn across the college campus, on the tennis court, at the country club, or for outing and sporting generally, these smart coats are exceedingly effective. They are cut like a man's blazer, with straight fronts, one breast pocket and two large, side-front pockets, and a single-breasted front closing. Price, $8.75. The blazer has recently been developed in striped satin, but this smacks of the ultra.

The double-faced cloths so popular during the winter are still being manufactured, and in ever more attractive combinations. Particularly desirable for a spring top coat, because of its light weight, is a smooth, serge-like black and white check which comes with a satin back of one of the bright contrasting tones now so modish—emerald-green, night-blue or a rich, golden brown. This material, in fifty-four-inch width, is priced at $3.50 a yard.

A MAGNET THIMBLE

Most ingenious is the magnet thimble which does away with the distractions attending the picking up of one's needle when once it is laid down. This thimble, which is ventilated, has two tiny, magnetic points that extend slightly over the outer surface and form part of a miniature magnet affixed to the side of the thimble. Neither the magnet nor the ventilating points interfere with the pushing of the needle. Like so many clever devices, once suggested, its simplicity is quite evident. This thimble, in aluminum, is priced at 25 cents; in sterling silver it may be bought for $1.

THE LATEST IMPORTATIONS IN SOFT-TONED, SHOT TAFFETA AND PRACTICAL WASH BLOUSES—SIMPLICITY OF TRIMMING MARKS THE NEW, DAY-TIME HATS

White wings posed on a white chip hat faced with black. White terry cloth blouse with a yoke of black Alençon tulle and dull pink buttons

Tailored hat of brown Milan faced with heavy, white bengaline. Traveling blouse of tucked, washable crêpe trimmed with glass buttons and Irish beading

A richly colored, silk crêpe square draped across an egg-blue Milan straw. Plaited cream net softens the olive shot taffeta blouse of smart cut

Chic, all-black hat worn above a willow-green taffeta waist showing a new sleeve. The hemstitched collar, cuffs and yoke are pretty touches

HATS AND BLOUSES FROM AITKEN SON & COMPANY

SEEN ON THE STAGE

Weber and Fields Have Found That in Unity is Strength, and Hence Their Jubilee Reunion—A Bad Tragedy and a Good Comedy

SOMETHING more than the facile sentimentality of the Rialto was quickened by the reunion of Weber and Fields at the Broadway Theatre after their seven years of profitless separation. The significance was nation-wide, perhaps even international. During the years when they were making common cause of the public jollity at their festive little burlesque house on lower Broadway, they were refining a form of amusement which till then had offered an impassable wall of vulgarity to those who still thought to temper their mirth with some discretion. In time, the difference in degree brought about a difference in kind, so that a "Weber-Fields show" came to have a peculiar, separate entity. It had remote kinships with other kinds and sizes of entertainments, but, having once judiciously orphaned itself, it remained very largely aloof. It became institutional. It figured in "Histories of the growth of the American Stage" and like chronicles, as the one important native product wherewith to stifle the theory that in America we had no home-grown entertainment. In short, in the early days of its flourishing, it was about all we had to which we could "point with pride" as a type of drama distinctly our own, acknowledging no foreign parentage. To this extent, then, Weber and Fields became American pioneers, to whom we could not, if we would, refrain from paying homage.

That in the celebration of their reunion they began precisely where they left off at their final devastating quarrel is a matter of question. They themselves astutely dodged the issue by reviving the scenes and songs of their former successes, instead of trying to fall into line again with something new. They shut their eyes resolutely to the future, and, eyeing the past with loving gaze, produced therefrom such *tours de force* as might or might not entertain, in their own right, but would brim with sentiment, "old memories" and the like, and would of a certainty please the public which had once followed them.

Lillian Russell, who, as Weber and Fields' prima donna, rouses the slumbering yesterdays with her songs

Wallace Eddinger and Ruth Maycliffe in Augustin MacHugh's polished, well-acted little farce, "Officer 666"

Since they voluntarily placed the reunion on a basis of pure sentiment, it is refreshing to be able to report that they did not overrate their sentimental strength. On the opening night, a characteristic Broadway audience outdid itself in clamorous welcome, and later audiences, made up of the non-professional, lay public, have not permitted that first perfervid interest to flag.

THE "BUNTY" BURLESQUE IS A FAILURE

"Hokey-Pokey" is the only part of the programme worth considering, for the final burlesque, "Bunty Bulls and Strings" was a flat failure. It did no more than make a fair attempt to abridge and imitate the Moffat comedy, and it was only funny in so far as it succeeded in that attempt. This is hardly the province of burlesque.

But "Hokey-Pokey" was the simon-pure extract of the Weber-Fields shows for which we went asking. The lilting Stromberg music was sung by its first singers, Lillian Russell and Fay Templeton. The "poker game" was present, and the scene in which Fields coaches Weber how not to have a drink at the bar when they have but one nickel between them. For triumphal finale, there was the whitened "tableau vivant" of the "dying gladiators." William Collier—yes, we wish it had been left just "Willie," too, but not even a jubilee could lure him back to it—and his sister, Helena Collier Garrick, who did not belong, we think, to the original company, were even funnier than usual, which, in the case of the former at least, is saying a good deal.

Mr. Collier sang "The Pullman Porters' Ball," and every head in the house promptly became what Max Beerbohm calls a "casket of reminiscences." Lillian Russell roused the slumbering yesterdays with "My Evening Star," the last "song hit" written by John Stromberg, who died just before the dress rehearsal of the piece in which it figured, and whose loss was so sorely felt by the singer that she could not finish the song at its première.

MISS TEMPLETON'S GENIUS

Fay Templeton's "Rosie" and "Senorita" served the double purpose of recalling her former splendors and establishing the present fact that, with the possible exception of Marie Dressler, she has the greatest American genius for burlesque. George Beban, dialectician par excellence, fetched out his ancient bag of tricks as *Pierre Poisson*, and John T. Kelley wheezed his way genially through a new song called "If it Wasn't for the Irish and the Jews."

Bessie Clayton, having learned how to dance as an individual, instead of as an apt pupil in a ballet school, interpolated a specialty called "Claire de Lune." The Frankie Bailey legs, without which no Weber-Fields show would presume to call its soul its own, were discovered to have been perfectly preserved during their long retirement. The chorus had some familiar faces, some unfamiliar, and all beautiful.

In the nature of things, the audiences at the Jubilee are more than usually requisitioned to contribute their share of gaiety to the performance. The players

disport themselves with all possible lack of formality, and graciously invite the audience into the festival of poking fun at each other. Any production in which Lew Fields has a hand is sure to be extravagantly mounted, with concomitant beauty if he's lucky, but with lavishness though it kills him. Thus "Hokey-Pokey" equals any typically modern "Broadway show" for sumptuousness of scene and costume and plenteousness of cast. The Bunty Burlesque was staged, as befitted its inner limitations, with a fairly accurate reproduction of the original presentation.

Photo by Arnold Genthe

Margaret Anglin in a "new and original play," "Lydia Gilmore," by Henry Arthur Jones

"LYDIA GILMORE"

"HENRY ARTHUR JONES" is rapidly ceasing to be a name to conjure with in this country, when it cannot, even when statelily conjoined with that of Margaret Anglin, draw audiences for more than two weeks to what is announced, on the programmes, as a "new and original play." "Lydia Gilmore" is the latest and most lamentable of the plays of Mr. Jones to find temporary lodgment in American theatres. For something less than two weeks, in fact, Miss Anglin struggled under its dead weight of gloom and morbidity at the Lyceum Theatre before she substituted for it the A. E. W. Mason comedy with which she began the present season.

It is a blood-and-thunder play, beginning with a murder, progressing through two acts of unmitigated agony to a courtroom scene, where the customary shriek from the beleaguered witness announces the climax of the piece, and ending up with a much-needed suicide. From end to end there is but one line of comedy, and that, alas, is given to a chit of a girl who all but fails to get it over.

EVIDENCE OF THE CRAFTSMAN'S TOUCH

But though Mr. Jones may show himself willing to stultify his sense of character portrayal and his perception of what is, and what is not, important as dramatic subject matter, he does not become slovenly in his technique. He has constructed "Lydia Gilmore" with as great care and conscience as if he himself had really believed it worth while—a postulate not possible to entertain—and its first act is a monument of fine workmanship. True, the piece got out of hand in the third act, when *Lydia*, on the witness stand, asked for sympathy in her battle to save a husband whom the audience rightfully despised. This clash of interests nullified the whole dramatic value of the act, which was all too slight for the occasion in any event, seeing that we no longer view these court procedures with our first fine, careless rapture.

Miss Anglin's performance, so far from being able to save the play, simply made it the more irritating. That so much perfected art should be squandered on such unworthy material was in itself sufficiently exasperating. But the actress, by playing *Lydia Gilmore* faithfully and flawlessly as it was written, ruined every chance it had in the world. She might have earned it a stay of execution if, for instance, she had loosed the torrents of her emotionalism and let *Lydia* appear half neurasthenic and half scullery-maid. A rousing, old-fashioned, hysterical spasm, interjected here and there, might have done wonders.

But Miss Anglin remembered that *Lydia Gilmore* was a woman of presupposed good breeding, whose life had already inured her to emotional disaster, and whose emotions were sufficiently well in hand to render her proof against scenes in public. She had, besides, an uncommon amount of intelligence, and she could not have been made party to a "big scene" without violent coercion from Miss Anglin. Naturally, this she did not get.

Little more of the star's interpretation need be said than that it was such as only she could achieve. The last act went even in excess of this high praise. It was exquisite. It had poetry and charm, convincing emotionalism and almost uncanny intelligence. In passing we would compliment John Miltern on a singularly clear and powerful impersonation.

An impression of Mme. Simone, the French actress, in Maurice Donnay's "The Return from Jerusalem"

Ivy Troutman, who has achieved great success with Mme. Simone

Doris Keane, who was starred in the short-lived Davis play, "Making Good"

"OFFICER 666"

THE man who can find in "Officer 666" nothing which will entertain or amuse him is what the most charming woman of our acquaintance would call a "blighter." It is a remarkably well-turned-out, polished, well-acted little farce, admirably staged. Augustin MacHugh is the author of the first draft, which he called "a melodramatic farce," and Winchell Smith refurbished it and gave it countless little verbal flourishes, well-tightened scenes and a round dozen of rememberable lines. It is the ablest handling of familiar situations that we have seen in a blue moon. George Nash and Wallace Eddinger are the featured members of an excellent cast.

"MAKING GOOD"

THE play by Owen Davis which he had the effrontery to call "Making Good," and which was put on at the Fulton Theatre with William Courtenay and Doris Keane as its principal players, had but one distinction in the world—namely, that its "run" was the shortest on Broadway this season. It remained at the Fulton Theatre for one week, and we believe it is customary, in timing a run, to credit it with the full number of days it is housed under the theatre roof. By a more definite system of computation, "Making Good" ran for about an hour and a half. It is unfortunate that the buoyancy and charm of William Courtenay's temperament cannot somehow be utilized in this drab and unromantic season which stands so much in need of him.

RUTH HALE.

THE YOUNGER GENERATION

(Note:—That Most Difficult Age, from Twelve to Sixteen, is Admirably Suited in These Models, Vogue Patterns of Which Will Be Cut in Sizes 32 to 34 Bust for $3 for Whole Gown or $1.50 for Any Part of Costume)

The loose, simple lines and gay Bulgarian embroidery give the youthful silhouette

THE gowning of the young girl of from twelve to seventeen is one of the most difficult and, at the same time, least considered problems of fashion. Few dressmakers make a special study of the sartorial needs and desires of these young people, and yet no age responds more quickly and charmingly to the right touch. This season the modes of the woman of fashion are, with a few juvenile modifications, easily adapted to her young daughter.

ADAPTATION OF A GROWN-UP MODE

A lovely frock for a young girl is that in peachblow taffeta trimmed with a fichu and sash end of white chiffon which is displayed in the upper right-hand corner of the page. The skirt, which is modishly scant and is joined to the raised waist-line with a cording of taffeta, and the elbow sleeves are finished with two ruffles of taffeta scalloped in points. The wide fichu is laid in soft folds held at intervals by crossing groups of fine tucks. The edges are outlined by a narrow ruffle finished with lace. The fichu crosses in surplice fashion in front and is caught at the waist with a delicately tinted rose. The back also forms a slight V décolleté and falls loosely to the waist-line, where is attached a half-length panel-sash of the chiffon laid in groups of fine tucks and outlined with a lace-edged ruffle.

THE UNCONFINED SILHOUETTE

A charming afternoon frock for a young girl is that designed in cream-colored linen with bands of Bulgarian embroidery, shown in the upper left-hand corner. The bodice closes down the front with a row of crochet buttons, and the round neck is finished with a turnover collar of sheer, hemstitched linen fastening under a small, black satin bow. The kimono waist is redeemed from the commonplace by wide bands of Bulgarian embroidery running over the shoulders and down the sides and tapering gradually into the waist-line. The under-sleeves are of the hemstitched handkerchief linen. Down the front of the straight skirt runs a narrow, inset panel which does not quite reach the bottom of the skirt. It is trimmed across the end with a band of the embroidery, above which, at either side, are four crochet buttons. Across the front of the belt is an inset of embroidery, trimmed on either side with button and loop of white crochet.

Very modish with its outstanding quills is the dark blue taffeta hat with its facings of cream white. Three long, slender quills are laid, one above the other, on one side of the crown with the ends sweeping backward and out over the rolling brim and held beneath a tailored bow of cerise velvet. The model is both novel and youthful in its conception.

Allover embroidery in combination with lace insertion is exceptionally chic this season on lingerie frocks. The model in the lower left-hand corner is of allover embroidery with the V neck and short sleeves banded in Valenciennes lace. The lower part of the bodice, of the finest chiffon voile, drapes around to a back panel of lace which runs from the belt up to the V décolleté. The waist is girdled in pale blue taffeta with looping bows primly overlaying the half-length sash ends. The skirt is of finely gathered chiffon voile and is banded with rows of Valenciennes lace.

The careless yet demure roll of the brim and the color contrasts impart the air of youth

The most juvenile features of the present mode were selected for this charming frock

DRESS FOR A VERY LITTLE GIRL

Exceedingly dainty is the little girl's lawn frock designed with groups of fine tucks and bands of lace insertion, shown at the left of the group at the bottom of the page. A panel effect of fine tucks, outlined on either side with a trimming line of small crochet buttons, runs down the front of the waist and skirt. The square collar with its tab-like ends is outlined with Valenciennes lace and finished with a bow of blue satin. The waist is belted in blue satin ribbon ending in front with a bow similar to that at the neck. The sleeves are tucked in groups over the shoulders and finished with cuffs edged with Valenciennes lace. The skirt is gathered at the top, and has a deep, hand-run hem at the bottom.

SUITING THE DRESS TO THE AGE

A smart tailored frock for a young girl is that of a French model in blue serge shown in the second sketch in the lower group. The collar and under-sleeves are of allover embroidery, and the plaited frill of fine linen, which trims the side closing, has an embroidered, scalloped edge. The side panels on the skirt extend some three inches up on the waist. In back a square section below the waist-line, outlined on the side edges with tiny gilt buttons, gives distinction.

The young girl's dancing frock in the last illustration is of pale blue crêpe de Chine with a surplice drapery of blue chiffon outlined with pink chiffon rosebuds and side plaitings of cream net lace. The soft folds of the chiffon drapery of the bodice are gathered across the top and caught down with a band of the rosebud trimming. Black velvet belts the bodice at a slightly raised waist-line and ties at one side. The graceful, straight-hung skirt is slightly gathered at the sides and back. There is a lapped seam to one side of the front, which parts at the knee to reveal a tier of lace ruffles, caught halfway up by a black velvet bow.

A stiff taffeta bow gives just the right touch of jauntiness to this lingerie frock

The modish panel of grown-up styles is simulated by an inset of tucks outlined with small crochet buttons

This blue serge is redeemed from an inappropriate somberness by a white frill and collar and gilt buttons

The Empire modes—high waist, surplice fichu and baby sleeves—are adapted to the young girl

The cream terry coat and black taffeta frock form a complete costume that is distinctly smart. A becoming black-and-white hat to wear with it

The satin-bound scalloping at the foot is a new note of the season. A cluster of American Beauties holds back the taffeta-shirred brim of the dark blue Milan hat

SIMPLE, WELL-CUT COSTUMES THAT FOLLOW THE SENSIBLE FASHION OF BUTTONING ALL THE WAY DOWN THE FRONT

MODELS FROM MAISON MAURICE

A crown of gold shot taffeta and a bunch of wall flowers above a curiously dented straw brim

Red Tagal straw with a white crown almost covered with ostrich feathers in these two shades

THE SEASON'S FASHIONS IN PATTERN FORM

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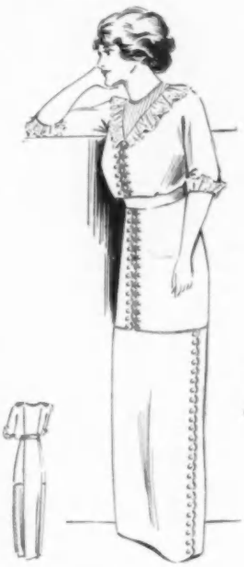
1776-F

1788-F


1926-F

1877-F

1763-F

1800-F

1790-F

2054-F

1802-F

1925-F

1803-F

1972-F

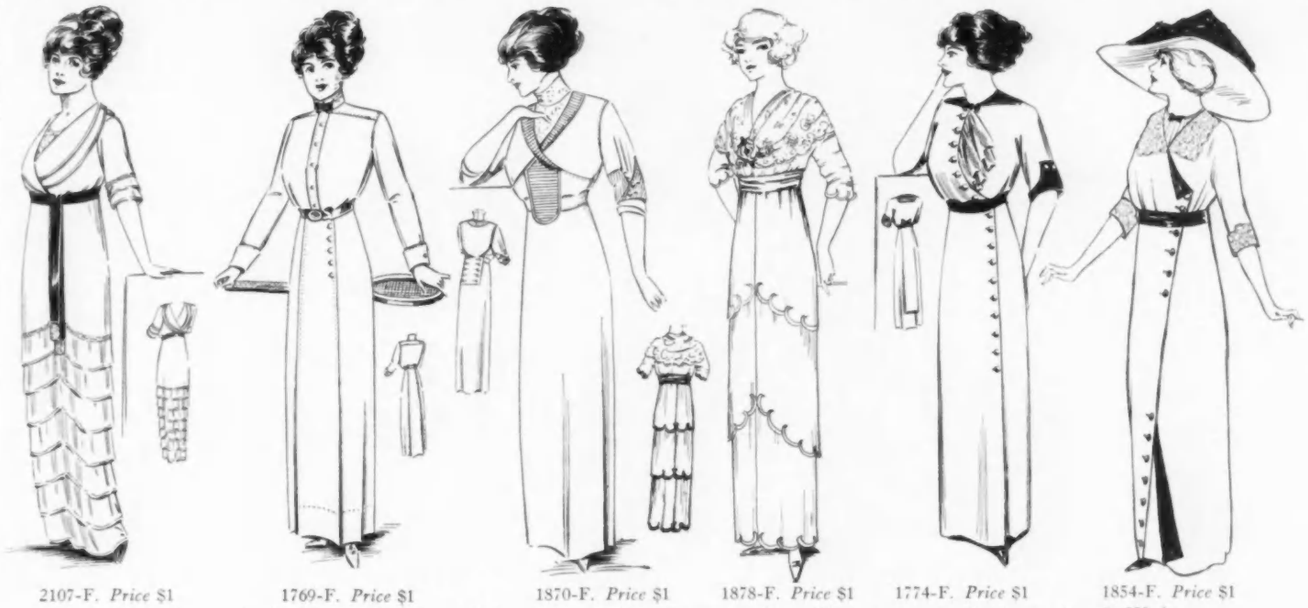
1928-F

The waists and skirts of these gowns can be bought separately. Price 50 cents each, with the exception of No. 1866-F and No. 1864-F, which are $1 each. Sizes 34 to 40 bust; 22 to 28 waist

2023-F

1801-F

1809-F



2107-F. *Price* $1 1769-F. *Price* $1 1870-F. *Price* $1 1878-F. *Price* $1 1774-F. *Price* $1 1854-F. *Price* $1

Morning and Afternoon Frocks. Price 50 cents for skirt or waist. Sizes 34 to 40 Bust; 22 to 28 Waist.

2123-F. *Price* $1 2124-F. *Price* $1 2091-F. *Price* $1 1833-F. *Price* $1 2118-F. *Price* $1. 2125-F. *Price* $1

Coat or skirt, 50 cents each

THE REAL SMARTNESS OF ALL DRESS FOR SPORTS LIES IN IRREPROACHABLE CUT—THE DISTINGUISHING FEATURE OF VOGUE PATTERNS. SIZES 22 TO 28 WAIST; 34 TO 40 BUST

1825-F. *Price* $1

1816-F. *Price* $1

1835-F. *Price* 50 *cents*

PRICE 50 CENTS FOR WAIST OR SKIRT. SIZES 34 TO 40 BUST; 22 TO 28 WAIST. $1. FOR ENTIRE GOWN

2024-F. *Price* 50 *cents, waist or skirt* 1981-F. *Price* 50 *cents, waist or skirt* 1976-F. *Price* $1 1960-F. *Price* 50 *cents, waist or skirt* 2105-F. *Price* 50 *cents, waist or skirt* 1865-F. *Price* 50 *cents, waist or skirt* 1999-F. *Price* 50 *cents, waist or skirt*

2051-F. *Price* 50 *cents waist or skirt*

AN ILLUSTRATION OF THE MODEL, AND A DESCRIPTION WHICH INCLUDES THE QUANTITIES OF MATERIALS NECESSARY TO DEVELOP IT, ARE ENCLOSED WITH EVERY VOGUE PATTERN. SIZES 34-36-38-40 BUST; 22-24-26-28 WAIST MEASURE

THE SIX ATTRACTIVE NEGLIGEES ON THIS PAGE ARE CUT IN SIZES 34-36-38-40 BUST. PRICE $1 EACH

2052-F. *Price* 50 *cents, waist or skirt*

1730-F. *Price* $1 2088-F. *Price* $1 1832-F. *Price* $1 1590-F. *Price* $1 1814-F. *Price* $1 1647-F. *Price* $1

1991-F 1899-F 2046-F 1754-F 2042-F 1989-F 2038-F

TEAGOWNS AT $1. SEPARATE BLOUSES AT 50 CENTS EACH.

SIZES, 34-36-38-40 BUST

1726-F 1918-F 1913-F 2036-F 1915-F

1815-F 2111-F 2112-F 2006-F

BLOUSE PATTERNS, 50 CENTS EACH—CUT IN FOUR SIZES, 34 TO 40 BUST. VOGUE WILL PURCHASE THE MATERIALS FOR YOUR GOWNS—THERE IS NO CHARGE FOR THIS SERVICE

SEE ANNOUNCEMENT ON PAGE 73

1901-F. *Price 50 cents*
1791-F. *Price 50 cents*
1902-F. *Price 50 cents*
1904-F. *Price 50 cents*
2010-F. *Price 50 cents*
2012-F. *Price 50 cents*
Sizes 14, 16, 18 years
1905-F. *Price 50 cents*

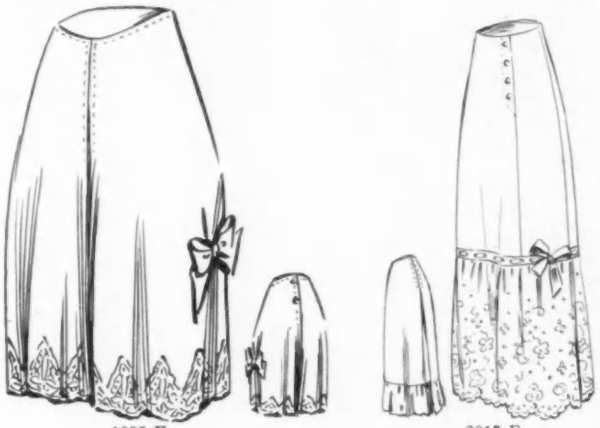
1856-F. *Price 50 cents*
1837-F. *Price 50 cents*
1846-F. *Price 50 cents*
2110-F. *Price 50 cents*
1838-F. *Price 50 cents*

1840-F. *Price $1*
1910-F. *Price $1*
1858-F. *Price 50 cents*
1857-F. *Price 50 cents*
1907-F. *Price 50 cents*
1666-F. *Price 50 cents each, shirt and drawers*
2090-F. *Price $1*

SIZES 34 TO 40 BUST; 22 TO 28 WAIST

1783-F 2011-F 1841-F 1909-F 2089-F 2015-F (*Nightgown*) 2016-F (*Cap*)

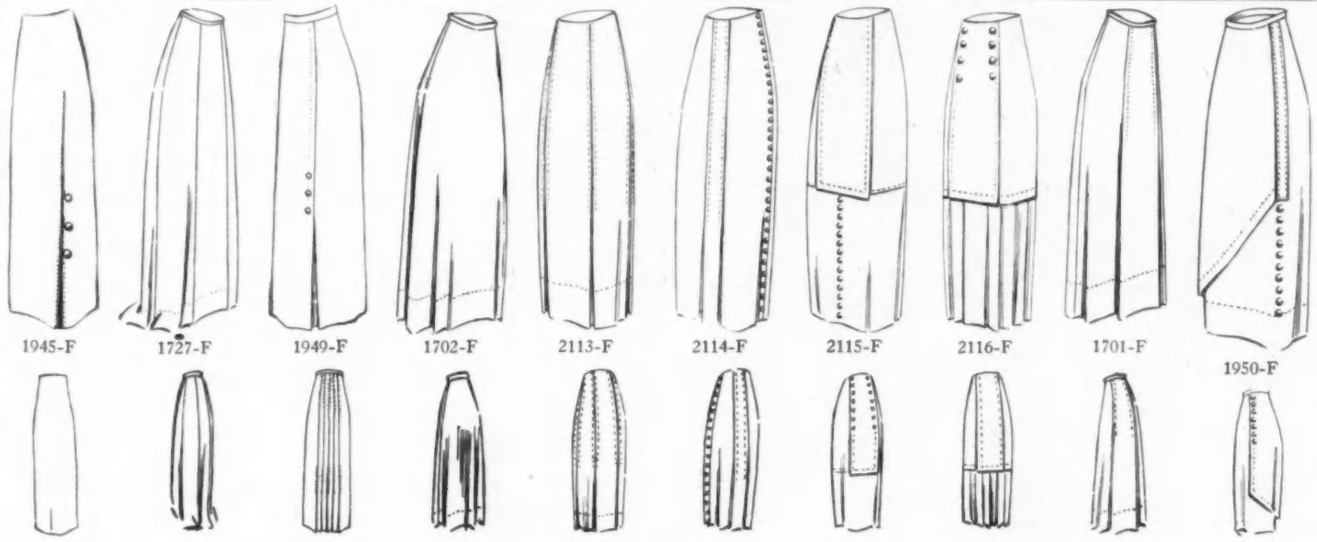
1691-F



1855-F 2017-F

TO THE FASTIDIOUS WOMAN NICETY OF FIT IS AS IMPORTANT IN LINGERIE AS IN OUTER DRESS—VOGUE PATTERNS ARE CUT TO FIT. SIZES 34, 36, 38, 40 BUST; 22, 24, 26, 28 WAIST MEASURE. PRICE 50 CENTS EACH

1784-F



1945-F 1727-F 1949-F 1702-F 2113-F 2114-F 2115-F 2116-F 1701-F 1950-F

SEPARATE SKIRTS ARE CUT IN 22, 24, 26, 28 WAIST MEASURE. PRICE, 50 CENTS EACH

1966-F 2119-F 1819-F 1821-F 1851-F 1793-F 1983-F

2025-F 2102-F 2108-F 2109-F 1986-F

In the Two Hundred and Seventy-eight Vogue Patterns Presented in These Sixteen Pages are to be Found Models Which Typify Every Phase of the Fashions of To-day and Which Run the Whole Gamut of a Smart Woman's Requirements—Cut by a Vogue Pattern Any of These Models are Easily Possible to the Amateur Dressmaker. Patterns of the Suit Models on This Page Consist of Coat and Skirt, Price 50 Cents Each. Coat Sizes 34, 36, 38 and 40; Skirt Sizes 22, 24, 26 and 28

2098-F 2121-F 1956-F 1868-F 2122-F 1830-F 1859-F

2081-F
4, 6, 8, 10 *years*

2072-F
6, 8, 10, 12 *years*

1665-F. *Infant's Layette*

PATTERNS ON THIS PAGE ARE 50 CENTS EACH

2071-F
2, 4, 6 *years. Cap 50 cts. extra*

2073-F
2, 4, 6 *years*

1716-F
6, 8, 10, 12 *years*

2077-F
4, 6, 8, 10 *years*

2003-F
4, 6, 8 *years*

2000-F
8, 10, 12 *years*

2002-F
8, 10, 12 *years*

1719-F
6, 8, 10, 12 *years*

2083-F
6, 8, 10, 12 *years*

2074-F
4, 6, 8, 10 *years*

2082-F
4, 6, 8, 10 *years*

2080-F
4, 6, 8, 10 *years*

2075-F
2, 4, 6 *years*

2079-F
4, 6, 8, 10 *years*

Special Blank for Cut-to-Order Patterns

VOGUE

443 FOURTH AVENUE, NEW YORK

ENCLOSED find ..... for cut-to-measure pattern of model shown on page ..... of Vogue, dated .....

Send to

Name .....

Street .....

City and State .....

MEASUREMENTS

BODICE OR COAT	SKIRT
Bust	Waist .....
Neck	Hips .....
Inside sleeve length	Front length .....
Waist	Side length .....
Hips	Back without train .....

Special measurement blank, with illustration showing the correct method of taking measurements, will be sent to anyone upon request if a self-addressed, stamped envelope is enclosed.

LET VOGUE DO YOUR SHOPPING

A Few Letters Received From Patrons of the VOGUE Shopping Department

"The Shopping Department of VOGUE has helped us out of many sloughs of despond as to gifts for puzzling friends."
Mrs. —— ——,
Cooperstown, N. Y.

"Mrs. —— —— wishes to say that the shopping was very satisfactory and she appreciates the politeness with which the entire transaction was carried out."
Santa Barbara, Calif.

"The Japanese quilted wrappers and your letter of January 4th containing cheque were all received. Accept my sincere thanks for your kindness and trouble. They were more than satisfactory and pleased the children very much."
Mrs. —— ——,
Memphis, Tenn.

"I want to thank the Shopping Department of VOGUE for their promptness in sending my order for gold leather card case and coin purse which I received this morning. I am delighted with them, also with the kindness of VOGUE in purchasing them for me."
Mrs. —— ——,
Worcester, Mass.

"We take pleasure in saying that the jeweled pins were quite satisfactory. Mrs. —— —— will most likely invoke your good offices again, and often."
Mr. —— ——,
Augusta, Ga.

"The lamp purchased through you came on January 17th and is highly satisfactory, being even prettier than I had anticipated. Thank you for your repeated and eminently successful efforts in my behalf."
Mrs. —— ——,
New Orleans, La.

"The two purchases which you have made for me have been exactly as represented by you, and have given entire satisfaction. I thank you for the courtesy, attention and good taste you have shown."
Miss —— ——,
Fort Worth, Tex.

Without Charge For Our Services, We Will Buy Anything You Require From The Metropolitan Shops

WHENEVER you want something not procurable in your local shops, let VOGUE'S Shopping Department buy it for you.

Our expert shoppers will buy for you any article editorially mentioned or advertised in VOGUE, and also any other articles that can be had in New York City. There is no charge for this service.

FOR instance, if you are ordering dress patterns from this number of VOGUE, it is not necessary to depend on your local shops for the materials and trimmings needed to make up your new gowns.

Simply tell VOGUE'S Shopping Department what patterns you are going to use, and we will select for you *exactly* the same materials that are being used by the great designers. With these materials in hand, your gowns cannot fail to have added charm and distinction.

HERE is a question we are sometimes asked: "Is there any limit to the different kinds of articles that can be bought through VOGUE?"

In point of fact, we do not know yet whether there *is* a limit. Every week we buy articles ranging from dress materials to jewelry, from layettes to window curtains. We have not yet been asked to buy a house, a horse and carriage, or even a grand piano. But when the time comes, we shall be ready for these commissions.

We want you to feel that VOGUE'S Shopping Department is your "Friend in New York," ready and willing to shop for you in the best metropolitan shops without charge.

All orders and letters of inquiry should enclose a stamped and self-addressed envelope for reply. Address:

VOGUE'S SHOPPING DEPARTMENT
NEW YORK CITY

Women's World and Work

grow larger with her increasing freedom from household drudgery. Food sense and food knowledge have opened up larger opportunities for intelligent home-management. When cooks fail and servants fail and other duties are pressing hard there is

Shredded Wheat Biscuit

with which it is so easy to prepare in a few moments a delicious, nourishing meal without any knowledge of cookery or any housekeeping experience.

Shredded Wheat is ready-cooked and ready-to-serve. Simply heat the Biscuit in the oven for a few moments to restore crispness; then pour over it hot milk and salt or sweeten to suit the taste. It is delicious and wholesome when served with canned pears or other canned or preserved fruits.

TRISCUIT is the Shredded Wheat Wafer—all the meat of the golden wheat steam-cooked, shredded, compressed into a wafer and baked. It is eaten as a toast with butter, soft cheese or marmalades.

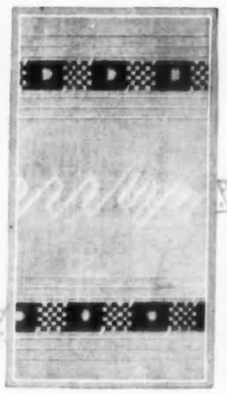
Made only by

The Shredded Wheat Company

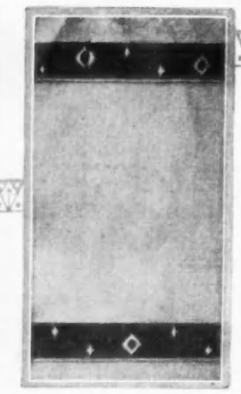
Niagara Falls, N. Y.

White madras with hair-lines and figure stripes in old gold

Fancy light brown stripings bordered with black on fine linen



Thin self-figured linen attractively striped in dark gray



Light blue stripes figured with white on a white linen ground

THE WELL-DRESSED MAN

Spring and Summer Fabrics for Suits and Shirts—Much Latitude in Fashion, Smartness Depending More upon Intrinsic Style and Quality Than upon Narrow Fad

THE subject of fabrics, as considered from the fashion point of view, is one that is far too broad to be treated by any rule of exact prescription, based either upon general popularity or individual example. There have been years, it is true, in which the decided prevalence of blue serge and striped flannels, for example, have brought these fabrics strongly to the fore; there have been seasons in which the stripe pattern has been in much more general vogue than the plaid or check, and there have been short periods of preference for a certain effect of weave or shade of color that were in the nature of fads, but—for sack suits, at least—there has never been a time when the popularity of any one material has made it smarter than a thoroughly stylish cloth of quite another kind, and with the constantly increasing variation in textiles and consequent wider range of selection, fashion—or perhaps I should say individual smartness—is getting to be less and less a matter of follow the leader.

VARIED SELECTION IN LOUNGE SUIT FABRICS

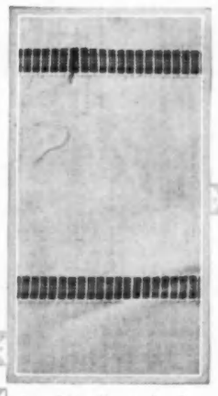
This does not apply, be it understood, to materials for evening clothes, which are much more limited in possibilities, and quite narrowly restricted by convention, nor for the same reason, to those for formal afternoon suits, but that it should be true of lounge suit fabrics is not difficult to understand when one considers that in these, convention or social etiquette prescribes no uniformity, and that not only is exclusiveness dependent upon uncommonness—which means, of course, upon things that are not popular—but that personal fitness or becomingness has, or should have, much to do with the selection.

Taking up first the generalities, dark blue serge, preferably in the unfinished variety, bids fair to be more used this season than for several years past; for spring wear, fancy unfinished worsteds, cheviots and worsted cloths in fine, unnoticeable, line-stripe patterns seem to be particularly in fashion, and for summer suits there will no doubt again be a strong demand for striped and white flannels and serges and, among some, an increasing use of mohairs, silk and linen mixtures and pongees, though the latter materials can hardly be classed in the popular list. Homespuns give little indication of being in wide use, and while there is a large variety of compound mixtures, the distinct plaids and checks are not greatly in evidence. As for color, it goes without saying that the various shades of gray are as prevalent as usual, and for the rest, if one were to attempt classification as to general fashion, perhaps the blues and browns should be placed next in order. As has been intimated, however, it is rather by its intrinsic quality, style, good looks and personal suitability that a material should be judged, than by its general fashion characteristics, and perhaps a better idea of some of the imported cloths may be had from a brief description of a few swatches I have before me than from general talk of what seems to be the broadly fashionable patterns and shades.

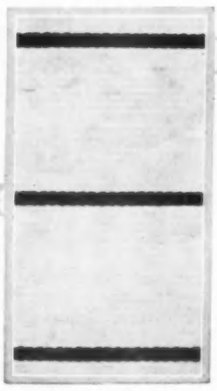
COLOR INTRODUCTIONS IN IMPORTED CLOTHS

Among the fancy worsteds—though the same patterns may be had in cheviots—there is a medium gray, with three hair-lines of very light lavender, forming stripes an inch apart, and between these stripes small squares of self-tone, made by running the black thread in a reverse diagonal direction to that of the body of the cloth; a new shade in an unfinished worsted fabric, called London Smoke, of a dark bluish-gray, with almost invisible lines of red placed quite close together and consisting, in fact, of fine single threads; another unfinished worsted of a very dark purple-brown shade with exceedingly faint and indistinct vertical lines of very dark green and an allover fleck of dark green and purplish or plum-colored red; still another of a rich shade of greenish blue, with stripes made up of three dotted lines (single threads) of bright red; another of a lighter body color of brown, with alternate hair-lines of darker brown and light brown, the latter flecked on the edges with blue; a good-looking, allover mixture combining

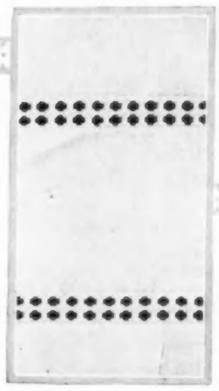
(*Continued on page* 100)



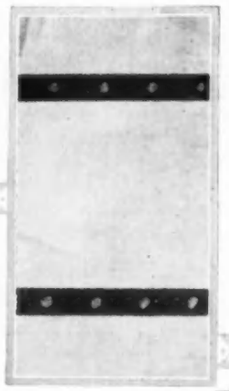
A white linen having fancy stripes of yellow, dark red and white



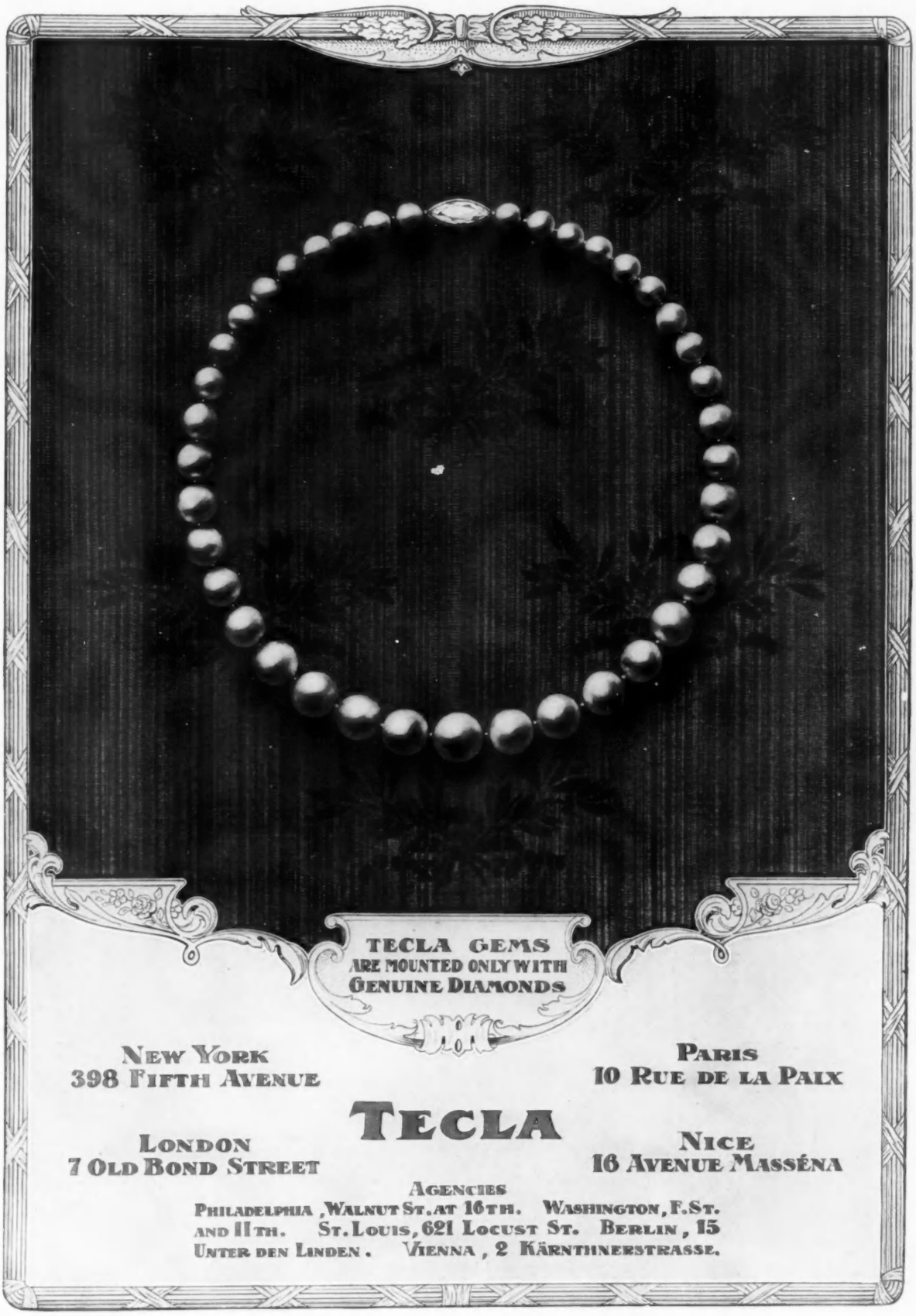
A rib-lined white cheviot simply striped with medium dark blue



Raised stripes of white silk enclosing double dots of lavender



Tan and blue stripes dotted with tan and bordered with black


TECLA GEMS
ARE MOUNTED ONLY WITH
GENUINE DIAMONDS
NEW YORK
398 FIFTH AVENUE
PARIS
10 RUE DE LA PAIX
TECLA
LONDON
7 OLD BOND STREET
NICE
16 AVENUE MASSÉNA
AGENCIES
PHILADELPHIA, WALNUT ST. AT 16TH. WASHINGTON, F. ST.
AND 11TH. ST. LOUIS, 621 LOCUST ST. BERLIN, 15
UNTER DEN LINDEN. VIENNA, 2 KÄRNTHNERSTRASSE.

The Exclusive of London

BURLINGTON ARCADE
REDLEAF
LONDON

To-day English cut clothes are the fashion among smartly dressed men just as English cut coats for sports and bad weather are worn by well dressed women.

The Wanamaker Men's Store has undoubtedly, not only the exclusive of Bond and Conduit streets, but the greatest assortment of English clothes which comes to America. There are but a few places in this country where English made clothes can be bought, and of these few this store has the control of two or three of the great English firms.

Whatever is new in cut, in material, in style, in London to-day, is here to-day at Wanamaker's.

The style is unmistakable and inimitable.

Of the many coats we have, we show two of the newest for general wear—the Tandem, a semi-dress coat, and the Defiance, a real English top coat—new but not extreme, having the style which is a part of the Englishman.

Then the fabrics: it is a well-known fact that English clothes are without a peer both for styles and wear. The workmanship is so careful, so far-seeing—the yarns, for instance, are allowed to stand in the dye years perhaps, which gives fast colors, while the oil used in the dyes makes all the material practically shower proof.

REDLEAF LIGHT WEIGHT SILK HAT.

Lincoln-Bennett of London (hatter by royal appointment to his Majesty), exclusively represented in New York and Philadelphia by the John Wanamaker stores, has originated a top hat which weighs exactly three and two-thirds ounces.

It is the lightest weight silk hat made, and that man who clings to a topper in spring and summer will do well to make its acquaintance. Price, $8.

MEN'S REDLEAF GLOVES.

Chevrette pique gloves made for John Wanamaker in England, have something of extra quality and style particularly gratifying to men who like the best two-dollar glove.

REDLEAF DRESSING GOWNS MADE-TO-MEASURE.

Exclusive patterns of English flannels in delicate colors, are lined and trimmed with silk according to masculine preference, and priced $20.

English madras gowns, unlined, to measure, $7.50.

REDLEAF TIES OF HAND-WOVEN SILKS.

Spitalfields' silks are hand-woven in the old, old way, just outside London. There we go to pick out patterns to be exclusively shown by John Wanamaker. Made to your order at $1.75 for bat tie, up to $3.50 for folded squares.

Tandem—a coat used greatly at race meetings abroad and for semi-dress to wear over lounge suits. In fancy fabrics and in some plain colors. $40.

Defiance—the second coat illustrated, a street model which is having a great vogue in England to-day. It is loose, roomy with big patch pockets and falls only to about the knees. In three shades of English covert cloth and a few tweeds. The sleeves have seams on top and yoke and sleeve lining of silk. $42.

MOTORITIES.

Everything that a man needs to make himself comfortable in the motor, in the way of English ulsters, weatherproof slipovers, gloves, mufflers, hats, robes, lunch baskets, etc., can be found in the John Wanamaker Motor Apparel Shop. Reasonable prices.

Connaught: a tweed coat for motoring or steamer wear which is a modification of the Balmacaan. Adjustable neck. $45.

Beaufort: a coat of white gabardine, Rainproof, $32.

REDLEAF ENGLISH COLLARS.

Redleaf, the sign of London exclusiveness, is not the only mark of distinction borne by these typical English collars, ever growing in the popularity of well-dressed men. Pure linen. In quarter sizes, 25 cents each.

REDLEAF SHIRTS.

By direct co-operation with English mills, patterns unlike any other shown in America, are to be found in the Men's Custom Shirt Shop just inside the Wanamaker doors. English madras, twills, and spun silks are shown which, cut by one of the best shirt cutters in America, will be made for $3.50 to $12.

Silk shirts from London, made in the Bond street way, $6.50.

MAKING TO MEASURE FINE FOOTWEAR.

Many men of discerning taste are coming to the quiet little Custom Bootmaking Shop in the Burlington Arcade to have their boots and shoes made on individual lasts that are both correct and comfortable. Our last-maker is here to do the work at first-hand. This little shop undertakes to make (in addition to the usual footwear), hunting boots, English riding boots, field boots, low shoes and sporting shoes.

SMART COATS FOR WOMEN.

No smartly dressed women either here or abroad can afford to be without the right sort of English clothes for sports and bad weather. How "just right" the woman looks who wears an English cut coat, on the steamer, for motoring or for the polo matches later in the season! Out of the many models we import we are showing two:

The Beaufort—a white coat, loose, easy to slip on over a suit, new in cut and material, just what you will want for country life as the spring comes. Made of gabardine fabrics rain-proof—$32. Also similar lines in the "Rainaway" (Colors) $30.

The Connaught—a smart motor coat of tweed. A modification of the Balmacaan, not quite so full and slightly longer, giving better protection in a motor. It may be fastened at the throat or worn open. $45.

The Balmacaan, of which we also have a variety, is also $45.

John Wanamaker

Philadelphia Paris New York London

The Exclusive of Paris

MARCELLE DEMAY

IN PARIS as in America women of distinction want, not the mode to be seen everywhere, but the unusual—the distinctive fashion — following the lines of the hour, but having an individual touch.

¶ It is this which Marcelle Demay does. She has appointed the Wanamaker Stores her exclusive representatives in America. The purchaser obtains the original hat model, which will not be copied in the Wanamaker ateliers.

¶ In Paris it is written that taffetas, soft, changeable silks and toile éponge will be worn this spring and summer.

¶ The exclusive of Paris in a simple costume is here illustrated — a model, made from advance fashion news sent us by the *Wanamaker Paris Staff*, which will not be shown by any one else in America It is made in black taffeta with the collar and cuffs of white toile éponge; or in blue with white, $45.

¶ The exclusive of Paris in neckwear—the models are made from designs but lately received from *The Wanamaker Paris* staff, the patterns of the laces belonging only to us.

¶ Veils in the soft shadow meshes in the fashion of Paris have just reached us—ranging from $2 upward to $6 for those of real lace.

John Wanamaker

Philadelphia Paris New York London

For other late fashion news write us for "La dernière heure à Paris"

I. One of the new jabots in bosom shirt effect. Of finest shadow lace and net. $3.

A. Jabot of net edged by deep frill of shadow lace. $2.
B. Hand embroidery and a combination of laces form this jabot. 75 cents.
C. This stock and deep pointed jabot of net and lace is a new design which is especially charming.
D. One of the new double jabots with tie of black silk. $2.
E. Veil in the delicate shadow effect in a design not usually seen, white and ecru. $2.

A charming gown worn on the "Promenade des Anglais" at Nice is here sketched. It is slightly adapted; of blue taffetas glacé souple. The short coat has draped "revers" and wide cuffs of white toile éponge. The skirt is fashioned as a tunic crossing over to one side. $45.

What Prof. Anderson Did for Your Doctor

Prof. Anderson invented Puffed Wheat and Puffed Rice just to meet physicians' requirements.

He never dreamed of making foods so enticing.

He made them for ease of digestion. He aimed to supply, without tax on the stomach, the nutriment of the whole grain.

Now 22,000,000 dishes a month are eaten solely because folks enjoy them. But a great many people, on physicians' directions, employ them because of their easy digestion.

Each Grain Exploded

The grains are sealed up in huge guns. Then the guns are revolved for sixty minutes in a heat of 550 degrees.

That's twice hot oven heat.

The moisture in the grain is thus converted to steam. And the steam, under pressure, permeates every particle.

When the guns are unsealed the steam explodes. Every food granule is literally blasted to pieces.

That's the whole object. Easy digestion requires this breaking of granules.

Cooking, baking and toasting break some of them. But this method alone blasts them all into atoms.

As a result, digestion begins before the grains reach the stomach.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

Now here's the other side.

The grains are puffed to eight times normal size—made four times as porous as bread. Yet the coats are unbroken.

Each grain is made up of a myriad cells, each surrounded by toasted walls.

The grains melt in the mouth because they are porous. Yet they are crisp. And they taste like toasted nuts.

They are, by all odds, the most delicious of all ready-cooked cereal foods.

How Folks Use Them

All users serve them with sugar and cream. Most users at times mix them with their dishes of fresh or canned fruits.

With bananas, for instance, Puffed Wheat or Puffed Rice forms a delicious, nut-like blend.

Girls use them in candy making. Boys eat them like peanuts when at play.

But their largest use, probably, is like crackers in milk. Between meals or bedtime—whenever one is hungry—this is the ideal dish. For these foods, remember, are easy to digest.

You are missing a treat—you and the folks at your table—until you try Puffed Wheat or Puffed Rice.

The Quaker Oats Company
Sole Makers—Chicago

(226)

FOR THE HOSTESS

Dainty in Appointment and Appetizing in Menu Must be the Morning Breakfast Tray

IN the days of our grandmothers, breakfast in bed was indicative of illness or sloth, and so was rigorously eschewed, but in these days, the over-taxed society woman will find her physician advising this gentle awakening, and then a half-hour of rest before rising. To make this relaxation pleasureable, the breakfast tray should be made as inviting as pretty china and glass and good things to eat can possibly make it. The usual discomfort attending breakfast eaten from a tray on a table at the bedside is avoided by using one of the small invalid tables, the legs of which are adjusted at the side of the bed, and the top of which swings over one's lap.

THE APPROPRIATE APPOINTMENTS

The tray, its cloth and china are important considerations, and every woman, in planning her home, must delight in the many opportunities which the shops now offer her to make these three, one harmonious whole and so perfectly in tune with each bedroom that upon making their appearance they become a part of it.

The bedroom furnished in chintz may have a breakfast set in a chintz-flower pattern; a French boudoir demands Sèvres china. The Japanese sets should not be used indiscriminately, though they have lately become a great temptation, because they are the only sets having the wonderful little cups which will neither slip nor slide. These cups are made to set into a tight china ring about two inches high, which forms a part of the saucer. Now that so many rooms are furnished in gray and sometimes lavender, one-tone china is being made to match. These breakfast sets usually include a tray, but preferable to the china and heavy silver trays are those of glass, wood or wicker, which are much lighter to carry. All-lace tray cloths do not usually look well because of the dearth of glass—for glass and lace are complements, the one of the other. Hand-embroidered linen cloths with daintily scalloped edges or plain hemstitched damask ones with a monogram are much more in keeping. As space economy is necessary on a tray, either small luncheon or tea napkins are used. If they match the cloth, so much the more attractive. To accompany the gray or lavender china are one-toned damask cloths in the same shades.

APPRECIATED DETAILS

A graceful little addition to the breakfast tray is a few flowers of not too heavy perfume. The season of the year and the color scheme of the room should, however, be taken into consideration. A cluster of forget-me-nots or pansies would make a dainty nosegay which might be pinned in the girdle after one has finished dressing.

A European notion, where the household is large, is to put the sorted mail for each member of the home in a portfolio. These go up on the trays, and no mail is lost on the way. The portfolios are made of chintz or silk to match the tone of the room.

If one has not a butler to supervise the trays, the maid should be cautioned about placing the right sizes and kinds of flat silver required for the dishes served. There are also in the shops innumerable small articles, such as toast racks and egg dishes and many other arrangements especially designed to keep foods at the right temperature in the ascent of the bedrooms; so various are the pieces, in fact, that every woman may satify her special fancies in them.

THE BREAKFAST MENU

The method of serving being complete, the question of what to serve arises. The fruit should be cold, but not too icy, except in midsummer. Cocoa or chocolate, if one likes it, should be taken in preference to tea or coffee. Eggs are so well known a quantity that not much need be said fo them, though one particularly successful combination of poached eggs and minced chicken may be mentioned; only the white meat of a roasted chicken is used, stewed in Béchamel sauce (half a pint of the sauce to the white meat of half a fowl); place the poached egg on a canapé of bread, fried in butter, which in turn place on the creamy chicken. The serving of the inevitable boiled eggs on a thick bed of crispy water-cress is an inviting change. When breakfast is taken in the bedroom or boudoir it is usually very simple and no meat or potatoes are served.

HOT BREADS

Few people nowadays care for cereals, but rolls or hot breads are indispensable for the breakfast menu. With many the question is abruptly settled with the word "toast," unbuttered generally; but for those who exclaim with Heine, "Oh, what lovely, beautiful eating there is in this world!" something else must be prepared. Popovers are light and yet sufficiently adequate to satisfy at the early breakfast. An excellent way to make them is to take two eggs, beaten lightly, to each cup of flour, and to add to this one cup of milk; the flour and milk are added to the egg gradually, and a little salt; then beat the entire mixture for full five minutes and bake in gem pans in an exceedingly hot oven.

Or if the early breakfast is to include neither meat nor eggs, "fairy" bread is a permissible addition to the cup of cocoa. To each pint of milk are allowed four eggs beaten very light; then the milk is stirred in; the slices of bread are dipped into the eggs and milk, and laid in hot lard to fry; when they are a light brown take them up and sprinkle with sugar and ground cinnamon, and serve very hot.

If cereal, as cereal, is not eaten, it may at least form a part of a hot cake recipe. Oatmeal gems are made by pouring one cupful of boiling water over one cupful of steam-cooked oatmeal and letting it stand overnight. Mix one cupful of flour, two teaspoonfuls of baking powder and a half a teaspoonful of salt. Sift, mix with the soaked oatmeal, and add enough flour to make a batter that will drop easily from the spoon. Bake in buttered muffin-pans.

Under this same head come rice muffins. Take one cupful each of rye meal and white flour, add two teaspoonfuls of baking powder, a pinch of salt and a tablespoonful of sugar. Mix with one egg, well-beaten, and one cupful of milk. Bake in buttered muffin-rings.

For rye muffins, sift together one cupful each of rye meal and white flour, add two teaspoonfuls of baking powder, a pinch of salt and tablespoonful of sugar. Mix with one well-beaten egg and one cupful of milk. Bake as other muffins.

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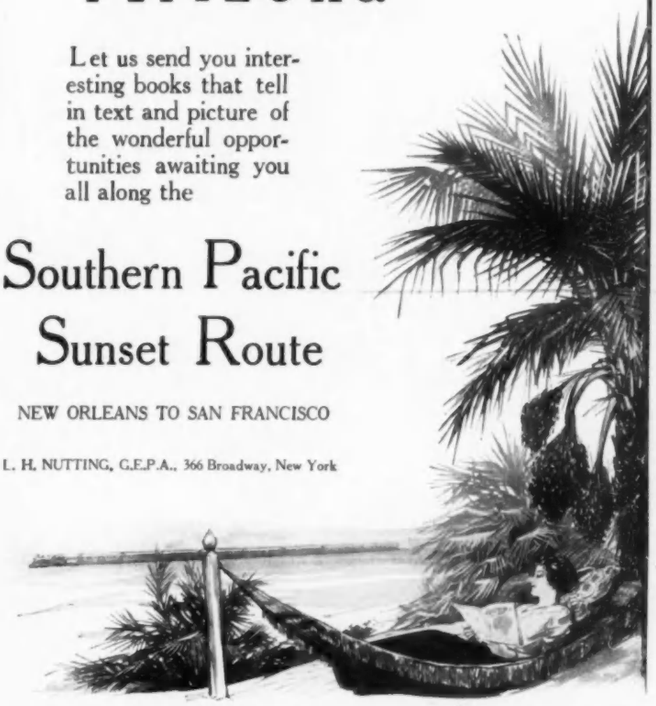

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Its dainty perfume, its perfect purity of material and the luxuriance of its washing qualities have set a standard by which other soaps, the world around, are measured.

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Send for this dainty "Vogue Package." Contains trial sizes of Cashmere Bouquet Toilet Soap, Ribbon Dental Cream and Talc Powder. Mailed on receipt of 12 cents in stamps.

ON HER DRESSING TABLE

NEW YORK is coming to be almost as famed for small specialty shops as London, and in the matter of private establishments for the care of the skin, hair and face it has surpassed all but Paris herself. American women are most particular about the care of their hands and nails, and chiropody, too, has been given great attention in this country. Only a year or so ago, one of the best establishments of this kind was opened on the principal thoroughfare in town. Amidst most comfortable surroundings excellent treatments are given. A foot tonic sold here has been famous for many years, and gives immediate relief for hot, inflamed, aching or nervous feet. Another well-known preparation is a healing ointment for inflammations of the nails, bruises, sores and callouses. Price, 50 cents a jar. There is also an efficacious, powdered deodorant sold for 25 cents.

USEFUL NOVELTIES

Among the attractive as well as useful novelties is a nickel manicure stand for the dressing table. It is about nine inches high and finished with a ring on top, so that it can be easily lifted up and carried. A broad base gives solidity and holds two stationary salve jars and the buffer. A cuticle pusher, knife, tweezers, nail file and scissors depend from pegs at the top. Price, $4.25. This recent importation comes from England, so one may be sure that only the best steel is used for the implements. Another novelty is a nickel trinket stand, shaped like a table. The hinged cover lifts up to disclose a satin-lined interior. It measures three-and-one-half by two-and-one-half inches and is three inches high. From England, also, comes a hatpin stand, shaped like a spreading umbrella thrust in a velvet-covered base. Price, $1.50.

A sewing stand at $3.75 contains scissors, thimble, needle-book, cotton and silk thread on a smart little stand covered with crushed morocco in purple, rose, salmon, blue, pink, brown or green.

A manicure buffer which has become very popular since its recent introduction has a hinge just below the metal top which, when lifted, discloses a complete set of manicure implements as well as the necessary preparations. These include a steel cuticle scissors, nail file, six emery boards, one orange-wood stick, one box of nail luster, one box of nail salve and one of enamel. The price is $5 if the cover is of silver, $3 if nickel.

SKIN TONICS AND BEAUTIFIERS

A cream to prove most helpful should be made to suit the skin of each individual. There is a new cream which answers this requirement. In ordering it the purchaser states the exact condition of the skin—whether inclined to be too oily or too dry—and the cream is prepared accordingly. Price, 75 cents a jar. In conjunction with this cream is used an excellent skin food which penetrates and nourishes the skin, and, providing it is well rubbed into the skin after the latter has been perfectly cleansed, it makes its texture finer. It has a delightful odor, and sells for $1. Another skin tonic possesses excellent qualities; it whitens and stimulates the face and neck, makes the skin firm and produces a delightful feeling of freshness. Price, $1 a bottle. This same house also puts forth an excellent hair tonic which is said to be beneficial for the scalp and gives the hair a glossy, healthy look without making it oily. Price, $1 a bottle.

The fashion of preserving flowers in a perforated jar originated in Persia and is still retained in the harem, but it did not receive the name of potpourri until the idea was brought to Paris in the time of Louis XIV. A certain firm is offering a large brown box of flaky wood holding a generous quantity of fragrant potpourri which has been carefully prepared from dried flowers culled in English lanes. The prices of $1.50 or $1.75 are asked, according to the size. This same concern also makes most refreshing toilet water of lasting quality at $1.25 a bottle.

There is a new rose perfume and one of superlative excellence from an English specialty house whose productions are without a rival in their own field. The wonderfully natural fragrance has been captured by a special process of separation, and every atom of the original perfume is retained.

FOR THE HOUSE

One of the best trunk shops has invented boxes to fit under a bed; these are especially useful for those who live in a restricted space. The light frame is covered with denim or prettily flowered cretonne, and the top has two covers fastened with hinges. The center caster is made prominent, so that the box spins on this caster and obviates its being pulled all the way out to reach either opening. Hats, shoes and other light articles are easily accommodated. In size thirty-four by thirty-four, and nine inches high, the box costs $10.

The careful housekeeper will wisely give a trial to a remarkable cleansing soap made from coal oil. When used for such things as fine laces, flannels, lawns, silks or washable fabrics, or for china or glassware, it replaces the dangerous gasoline or benzine and removes almost any kind of spot without effort or bad results. This soap contains no animal fat, is absolutely pure and costs only 5 cents a cake.

THE TRAVELING ROLL

The well-dressed man or woman generally prefers to buy luggage, large or small, at shops where such things alone are sold, rather than in a department store. All kinds of toilet rolls, traveling cases and the like come under the head of luggage. The latest innovation in these is the new, light-weight toilet roll which is less than three inches thick when closed and weighs incredibly little. The leather is usually English morocco, pliable and light. It opens out very long, folding up and fastening with patent clasps at either side into much the shape and size of a flat music roll, and it has the same kind of a leather handle at the top. Fitted into pockets and silk holders inside are hair, clothes and hat brushes, a mirror, comb, soap box, powder box, holders for tooth brush and powder, sponge, manicure set and often several nice little jars for cream, besides a talcum powder box and sewing implements; sometimes boxes for pins and hair pins are added. This is a complete array of toilet necessities, and when the roll has been clasped into place there is room inside for a nightgown and soft bedroom slippers. These rolls are fitted for men as well as for women and make the nicest imaginable "bon voyage" present. A fitted pad for the bag for the traveler holds all the essential toilet accessories. When one has arrived at the destination it can be taken out separately and stood up like an easel on the dressing table.

[Note.—Readers of VOGUE *inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]*

Huyler's

Bonbons Chocolates

Every Bonbon or Chocolate from a box of Huyler's tastes even more delicious than it looks—and it looks as only the best and most delightfully tempting sweet *can* look. Price 80c. lb.

Write for interesting Huyler Booklet. It tells how quality and purity are assured in all Huyler products.

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As long as heat is applied to a Manning-Bowman coffee percolator, hot water passes down *through* the ground coffee, extracting the strength and goodness, but never remaining in contact with the coffee long enough to bring out its bitterness. This method is economical. It takes *less* ground coffee to make a given number of cups with a

Urn Style Percolator No. 3394 Tray, Sugar Bowl and Creamer

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Coffee Percolator

than in any other known way of making. You will find Manning-Bowman Coffee Percolators with all large dealers. More than 100 different styles and sizes—copper, silver plate, nickel plate and aluminum. Style illustrated here is No. 8293. Write for a recipe book—free—and catalogue No. 15.

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Also makers of Manning-Bowman Chafing Dishes with "Ivory" Enameled Food Pans, Eclipse Bread Makers, Alcohol Gas Stoves, Tea Ball Tea Pots and Urns, Chafing Dish Accessories, Celebrated M & B Brass, Copper and Nickel Polish.

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The results obtained by this treatment cannot be secured by any other method known today. We guarantee to diminish the fall of the hair 70% in one week. In six to eight weeks, time the young hair can be seen growing numerously all over the entire head.

This treatment, hitherto known only to a few, is now offered to all. This is the only place in America where this treatment is given by a pupil of the most famous European scalp specialist.

The largest and most thoroughly equipped place in the world for the treatment of the hair and scalp.

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Fashion's Choice of Sheer Summer Goods

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Dainty Lingerie Dresses
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DAME Fashion has set the seal of approval on **Linaire**,—The Standard White Fabric of Quality. Its beauty of finish and weave calls for admiration and fulfills every desire for sheer summer materials. And the prices please the shopper.

Plain **Linaire**, as beautiful in finish as handkerchief linen—**12 to 50 cts. the yard**
Fancy **Linaire** in the checks, stripes and allover embroidered effects— - - - - - - - - **15 to 50 cts. the yard**
Exquisite combinations in prints and colors— - - - **19 to 35 cts. the yard**

Look for **Linaire** in blue on the selvage of white **Linaire.**

Practical Sampling Offers

If you wish to prove the beauty of **Linare** in texture and finish we will mail you, upon receipt of 20c in stamps or coin, a fine Hemstitched Sailor Collar that will be modish on your house gown and completely satisfy you as to the merits of the fabric—or we will send you a beautiful Hemstitched Handkerchief of **Linaire,** which will show its quality, on receipt of 8c in stamps.

Ask Your Dealer for **Linaire** Book of Fashions for 1912. It illustrates advanced styles in summer dresses, shirtwaists, children's frocks and lingerie, and shows how charmingly **Linaire** lends itself to the prevailing mode.

Beautiful designs for waists and neckwear are stamped on **Linaire** and put up in "Nun's Packages" with Nun's Flochelle for Embroiding.

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Dean's Surprise Bon Voyage Box

is still better. They are all fully described in an Illustrated Price List, sent promptly on request.

Prices: $6, $10, $12, $12.50, $15, $20 and $25.

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Counteract the effects of hard water, invigorate the entire system, forming an inexpensive luxury, which is a delight in itself. $2.50 and $1.00. Look for the name Prichard & Constance on every bottle.

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YOU are cordially invited to inspect my showing of veritable spring models in crepons, linens, crashes piques and batistes.

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A R T

Exhibition of Architectural League—New Painting Group at the MacDowell Club Gallery

THE Annual Exhibition of the Architectural League was equally encouraging, whether viewed from the layman's point of view or that of the master craftsman; for it showed in process of construction not only splendid monuments and commemorative buildings, rare fountains and ornamental devices for interior decoration, but stately buildings for our streets and well-wrought bronzes for their beautification, and ever-increasing loveliness of design for our residences.

The exhibition would seem to point to a slow but sure assimilation of William Morris's precept, that art, to be art at all, must be taken into our daily lives and be made operative in those places where our eyes will most frequently rest.

Even the skyscrapers on view were seen to have been adroitly proportioned, so that their crude enormity should be concealed under as much art as possible.

One characteristic of these annual exhibitions which seems to be on the increase is the miscellaneous spirit in which they are compiled. Apparently all limitations as to kind and sort of entry to be allowed had been abolished this year. This is probably a grateful amendment in the eyes of the general public, which might find too unbroken an assortment of architectural designs a little bewildering.

DE CLOUX COLLECTION ON VIEW

Perhaps the most interesting entry in the exhibition was the de Cloux collection of rare drawings representative of the French school of the seventeenth and eighteenth centuries, loaned by the Cooper Union Museum. It was of course impossible to show the entire collection, so that the task of selecting forty of the most suitable designs was left to Miss Eleanor Hewitt. Incidentally, in this collection was found a Louis XVI design from which it is thought the tapestry owned by Mrs. Elbridge T. Gerry was woven.

Charles Y. Turner's painting, which won the medal of honor, depicted General Washington, grouped with his staff, viewing a crucial siege.

Some particularly fine designs for stained glass were shown, and one of the most delightful of the paintings showing completed architectural designs was that of the Church of St. John the Divine.

E. H. Blashfield, winner of the Carnegie prize in the annual exhibition of the Academy of Design, showed some charming decorative sketches.

MAC DOWELL CLUB GROUP

The exhibition at the MacDowell Club gallery, which included canvases by Lawrence T. Dresser, Florence Dreyfus, Margaret Eckerson, Arnold Friedman, Howard McLean, W. P. Midgley, James S. Paskins, P. Scott Stafford, G. L. Williams and Carl Sprinchorn, was singularly uneven in character, and, for that reason, uncommonly attractive. There were canvases to marvel at for beauty, in friendly neighborhood to others which for crass stupidity and resultant ugliness could hardly have been excelled. Each made the other a thing to be remembered.

We think one need not hesitate long to award the honors of the exhibition to Scott Stafford, though he was not so revolutionary as were the majority of his competitors. He had a fine perception of the values of light, and his five canvases were all more remarkable for their massing of light and shade than for color, though the latter was no more than merely conventional. "The Red Shawl" and "Study," manifestly painted from the same model, varied little in treatment, though the livid red drapery of the first naturally keyed it into higher tone. "Along the River" was painted with ingratiating simplicity, by which Mr. Stafford obtained no less purity of color than of light. The study of a "Man, Stooping" was keyed in warm reds and browns and yellows, and made an effort, apparently, for pleasing color, though in its final analysis one was obliged to admit that the modeling of the figure gave it its greatest charm.

MORGAN COLLECTION WORTH $80,000,000

The latest estimate of the value of the collection which J. Pierpont Morgan will bring to this country from London is $80,000,000. This is far in excess of the value of the Napoleonic collections, which were the most extensive and expensive of his time.

Mr. Morgan expects to have his large collection in London, and the smaller one in Alexandria, both of which are now being made ready for shipment, in this country by next summer. One reason for moving them is that the death tax in England is extremely high.

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Price $35.

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THE PRIVATE FORMULA
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With this unequalled hair tonic, Mrs. K. Mason, the famous English Hair Specialist, for many years treated the hair of the Vanderbilt family, the Duchess of Marlborough, Mme. Melba and many women of the English Nobility and the leading society women of New York and London.

If one has good hair this tonic will keep it so; if thin and falling it will strengthen and restore its vitality. It stimulates the roots of the hair to action, eradicates dandruff and cannot be surpassed as a daily hair dressing. It is bright and clear, without grease or dye, will not soil the skin or darken hair. If you want good hair why don't you try it?

Mrs. Mason's Old English Shampoo Cream
A pure antiseptic tonic head wash made from the extract of tonic and cleansing herbs. Unexcelled to cleanse and invigorate the hair and scalp, remove dandruff and irritation. It promotes the growth of the hair and imparts lustre. Especially recommended for blondes, gray hair and children. This is the famous Old English Shampoo Powder now put up in the more convenient form of a cream in collapsable tubes.—25c. a tube at druggists and toilet dealers. **The Paxton Toilet Co., Boston, Mass.**

Practical Mohair Suitings which are different from ordinary mohairs

Priestley's "Cravenette"

Reg. U. S. Pat. Off.

English Mohair Cloths

Ideal fabrics and have the necessary weight for tailored *suits, skirts* and other *outer garments.*

"RAIN WILL NEITHER SPOT NOR WRINKLE THEM"

They come in a large variety of patterns in beautiful mannish effects—Blacks, Blues, Grays, etc.

This circular registered trade-mark is stamped on the wrong side of cloth.

NONE GENUINE WITHOUT IT

Leading dry goods and department stores show them in the piece and in ready-to-wear garments. Your tailor can make you a garment to measure by securing the cloth from his jobber.

B. Priestley & Co.

BRADFORD - ENGLAND
American Selling Offices:
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Young Girls' and Sportswomen's Corsets, $2.50

Our new Athletic Corsets were originally designed for Sportswomen as they are constructed so that they will give the utmost freedom in exercising. The bust line is low which is essential for correct respiration. These features make the Athletic Corsets very desirable for vocalists and growing girls as well as Sportswomen.

We are also the sole Philadelphia Agency for the celebrated Wade Corsets.

MME. GAEDE
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Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

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$35.00

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Price $110.

Exceptional Facilities for the Prompt Execution of Out-of-town Orders, with complete satisfaction guaranteed

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Opposite New Public Library

My Easter Box

As usual, here are two more unusual gifts. First, the Easter Box, filled with toys and Eastern gifts for children, and with spring flowers or candies for grown-ups. Price, for children, $2 to $7. For grown-ups, $5 upwards.

The Water Bunny—who comes with an Easter greeting. The ideal bath-baby for children. Made of genuine loofah sponges with indestructible head. Price, $1, post free in the United States.

Patent pending

Elizabeth H. Pusey, 28 W. 33d St., New York

MUSIC NOTES

Famous Mendelssohn Choir of Toronto Gave Two Concerts With the Theodore Thomas Orchestra

THE Mendelssohn Choir of Toronto, one of the most famous organizations of its kind in the world, paid a short visit to America on February 27th and 28th, and gave two concerts at Carnegie Hall. Dr. A. S. Vogt is the director of the choir.

The concerts were given in conjunction with the Theodore Thomas Orchestra under the leadership of Frederick Stock, and enormous audiences assembled to welcome so distinguished an array of musical skill as was represented by these two organizations. The programme for Tuesday, February 27th, was a miscellaneous one, made up of interesting short selections. For their final appearance on Wednesday night the choir chose the splendid "Requiem" by Verdi, in which their full artistic strength was marshalled.

Dr. A. S. Vogt, leader of the Mendelssohn Choir

NAMARA-TOYE

The most interesting personality to come to light this season, among the younger singers, is Mme. Namara-Toye, a California girl who studied with Jean de Reszke for several years, made her name in two or three European capitals, and has been a favored singer in New York and Washington this season.

Mme. Namara-Toye has been what one cannot do less than call brilliantly successful. She has beauty, for one thing, and a very delightful coloratura soprano voice, admirably trained. To these she adds a social distinction which few, even among the opera stars, have been able to achieve, and it is quoted in this country with some show of authority that Jean de Reszke named her the greatest Mozart singer living.

Although her voice was trained abroad, for the most part, Mme. Namara-Toye has sung in this country once at least within recent years, under the name of Margaret Namara. When "Mme. Troubadour" was first produced, in Philadelphia, nearly two years ago, Margaret Namara, now Namara-Toye, sang the title rôle.

When she was in Washington a short while ago, she was the guest of Mr. and Mrs. Lawrence Townsend, and she was several times the honored guest of Mrs. John R. McLean. Later, here, she sang at musicales given by Mrs. Henry Clews and Mrs. William Sloane.

Her first public appearance was with the Russian Symphony orchestra.

Symphonic suite, "Scheherezada." Rimsky-Korsakow
Piano concerto ..... Grieg
Luba D'Alexandrowskaya
Serenade..... Mrs. Lawrence Townsend
Berceuse / Dance of the Gnomes } ..... Ilyinsky
(From the suite, "Nur and Anitra.")
Aria, "Traviata"..... Verdi
Mme. Namara-Toye.
Two Caucasian sketches, Ippolitow Ivanow
In the Aul, viola obligato by Jacob Altschuler
March, "Sardar."

KRONOLD'S 'CELLO RECITAL

Hans Kronold's 'cello recital at Carnegie Lyceum, on March 4th, attracted and delighted a large audience of discriminating music lovers. His own programme included Saint-Saens' Concerto No. 11, in D minor, Op. 119; the "Ave Maria" from "Das Feuerkreuz," by Max Bruch, and, by request, Boellman's "Variations Symphoniques." Mr. Kronold was assisted by a selected orchestra of thirty-five musicians, chosen from the New York Symphony Orchestra and directed by Alexander Saslavsky. The orchestral numbers included Beethoven's highly popular Symphony No. 1.

THOMAS ORCHESTRA PROGRAMMES

The Theodore Thomas Orchestra has presented a series of extremely interesting programmes of late. Mme. Johanna Gadski was the soloist at the nineteenth concert, singing, from Wagner's "Tristan und Isolde," the prelude and "Wie lachend sie mir lieder singen" from the first act; and from the third, the prelude, Tristan's Vision, "The Arrival of the Ship" and "Isolde's Love-death." The symphony was Brahms' No. 4, in E minor.

The symphony for the twentieth concert, on February 23rd, was Saint-Saens' No. 3, in C minor. The soloists were Miss Priscilla Carver and Miss Hazel Everingham, pianistes, who played Mozart's Concerto for two pianofortes, No. 17, E flat, Opus 83.

The following concert opened with Goldmark's "In Italy"; the symphony was Dvorak's "From the New World," No. 5, E minor; and the solo was Liszt's Fantasia and Fugue for the organ, played by Wilhelm Middelshulte.

Tschaikowsky's "Symphony Pathetique," perhaps the most popular symphonic work in the world, was the selection for the latest concert, at which Arthur Shattuck was the soloist, playing Rachmaninow's Concerto No. 1.

MC CORMACK'S CONCERT TOUR

John McCormack began his transcontinental concert tour in Victoria, British Columbia, on February 12th, having just returned from a season of grand opera in Australia with Mme. Melba. Mr. McCormack is one of the most effective concert singers, particularly in his native tongue, who has ever been recruited from the operatic stage, where, in fact, his proficiency is in inverse proportion to his concert skill. Mr. McCormack in grand opera gives always the effect of standing on tiptoe, waiting for his cue from the orchestra. In concert singing, he is the personification of poise and self-command. He himself explains the curious metamorphosis by saying that concert work is that nearest his heart. A master stroke of Mr. McCormack is his enunciation of English words in his songs. He sings English with more purity of utterance than any other concert singer, and he claims that it is because he sings it as if it were Italian. Mr. McCormack will go over to Covent Garden for the opera season.

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S O C I E T Y

Died

NEW YORK

Furniss.—On February 11th, Sophia R. C. Furniss.

Lounsbery.—At the residence of his sister, Mrs. Henry P. Perry, on February 19th, James Ben Ali Lounsbery, in his 23d year.

Mitchell.—On February 7th, Margaret E., daughter of the late Samuel L. and Ann E. Mitchell.

Parks.—On February 18th, at his home, the Rev. Dr. J. Lewis Parks, aged 64 years.

Perkins.—On February 15th, at her home, at Hewlett, L. I., Margaret, wife of Mr. C. Lawrence Perkins.

Pryor.—On February 15th, at her residence, New York, Sara A. Rice, wife of Judge Roger A. Pryor, in the 82nd year of her age.

Pyle.—On February 8th, James Tolman Pyle, in his 57th year.

Thompson.—On February 11th, Edward Gardiner Thompson, in the 77th year of his age.

Thompson.—On February 6th, Gouverneur Morris Thompson.

Shaw.—On February 10th, Lucy, wife of Henry Shaw, in the 82nd year of her age.

Van Wyck.—On February 6th, Hannah E. Brinkerhoff, wife of the late Theodorus J. Van Wyck.

Weatherbee.—On February 11th, Edwin H. Weatherbee, in the 61st year of his age.

Engaged

NEW YORK

Amsinck-Fish.—Mrs. Florence Amsinck, to Mr. Hamilton Fish, of New York.

Butler-Harrison.—Miss Marjorie Mary Butler, daughter of Mrs. Robert Gordon Butler, of New York, to Mr. Henry Norris Harrison, son of Mr. and Mrs. C. Leland Harrison, of Philadelphia, Pa.

Morgan-Goadby.—Miss Johanna A. Morgan, daughter of Mrs. William Rogers Morgan, of Newport, R. I., to Mr. Arthur Goadby, son of Mrs. Thomas Goadby, of New York.

Sandford-Ormsby.—Miss Olga Hoffman Sandford, daughter of Mrs. Ella Hoffman, of New York and Paris, France, to Commander Oswald M. Ormsby, of Paris, France.

BALTIMORE

Wallace-Sinclair.—Miss Elizabeth Darnell Wallace, of Lexington, Ky., to Mr. Arthur Sinclair, Jr.

BOSTON

Sweetser-Story.—Miss Susan Sweetser, daughter of Mrs. Frank Eliot Sweetser, to Mr. Charles Moorfield Story, son of Mr. and Mrs. Moorfield Story.

Townsend-Jacques.—Miss Mary Townsend, daughter of Mr. and Mrs. Joseph B. Townsend, of Overbrook, to Mr. Herbert Jacques, Jr.

CHICAGO

Hatch-Childs.—Miss Grace Pauline Hatch, niece of Mrs. James W. Scott, to Mr. Richard Spencer Childs, of New York.

Shaw-Long.—Miss Geraldine Shaw, daughter of Mr. and Mrs. Eugene Shaw, of Eau Claire, Wisconsin, to Mr. William Carson Long, son of Mr. and Mrs. Theodore K. Long.

CINCINNATI

Cooke-Waters.—Miss Helen Cooke, daughter of Mr. and Mrs. Henry P. Cooke, of Avondale, to Mr. John Wright Waters, of Indianapolis.

Kinney-Blake.—Miss Ethel Kinney, youngest daughter of Mrs. Charles Kinney, to Mr. Fordyce Turner Blake, of Worcester, Mass.

Kinney-Perkins.—Miss Kathleen Kinney, second daughter of Mrs. Charles Kinney, to Mr. Carol Livingston Perkins, of Boston, Mass.

CLEVELAND

Calhoun-Hickox.—Miss Martha Calhoun, daughter of Mr. and Mrs. Patrick Calhoun, to Mr. Willis B. Hickox.

MINNEAPOLIS

Ainsworth-Salisbury.—Miss Gladys Ainsworth, daughter of Mr. and Mrs. William G. Ainsworth, to Mr. Maurice Eugene Salisbury.

Nott-Driscoll.—Miss Charlotte Nott, daughter of Mr. and Mrs. William S. Nott, to Mr. Conrad Gotzian Driscoll, son of Mr. Arthur B. Driscoll, of St. Paul.

PHILADELPHIA

Widener-Dixon.—Miss Eleanor Elkins Widener, daughter of Mr. and Mrs. George D. Widener, to Mr. Fitzhugh Dixon, son of Mr. T. Henry Dixon.

PITTSBURGH

Card-Briggs.—Miss Ruth Llewellyn Card, daughter of Mrs. William Warren Card, to Mr. Templeton Briggs.

ST. LOUIS

McCandless-Thomas.—Miss Alice McCandless, daughter of Dr. and Mrs. William A. McCandless, to Mr. John Pickering Thomas, Jr., of Portland, Maine.

SAN FRANCISCO

Henry-Joyner.—Mrs. Kate Voorhies Henry, to Mr. Sterling J. Joyner, of New York.

Weddings

NEW YORK

Littleton-Trowbridge.—On February 10th, at Mamaroneck, Mr. Frank C. Littleton, and Miss H. Olive Trowbridge.

Morgan-Spofford.—On February 20th, at the home of the bride, Mr. Shepard Ashman Morgan, and Miss Barbara Spofford, daughter of Mr. Charles A. Spofford.

ATLANTA

King-Cox.—On February 7th, Mr. Henry King and Miss Kate Cox, daughter of Mr. and Mrs. Albert H. Cox.

Spaulding-Phinizy.—On February 7th, at the home of the bride, Mr. Hughes Spalding and Miss Bolling Phinizy, daughter of Mr. and Mrs. Billips Phinizy, of Athens.

BOSTON

Crocker-Crocker.—On February 20th, at the home of the bride, Mr. Courtney Crocker, son of Mr. and Mrs. George U. Crocker, and Miss Clara B. Crocker, daughter of Mr. and Mrs. George G. Crocker.

NEW ORLEANS

Hays-Fischer.—On February 14th, at the home of the bride, Mr. William Dalton Hays, of Jacksonville, Fla., and Miss Hazel Fischer, daughter of Mr. C. B. Fischer.

Schneidan-Bostwick.—On February 14th, at the Church of St. Francis of Assisi, Mr. J. Donald Schneidan and Miss Virginia Bostwick, daughter of Mr. and Mrs. J. Wallace Bostwick.

PHILADELPHIA

Stokeman-Horstmann.—On February 17th, in the Chapel of the Church of St. Luke and the Epiphany, Mr. Harry F. C. Stokeman, of Montreal, and Miss Dorothea Horstmann, daughter of Mr. and Mrs. Walter Horstmann.

PITTSBURGH

Bishop-Earle.—On January 20th, Dr. Ernest S. Bishop, of New York, and Miss Helen Earle, daughter of Mrs. Edwin Franklin Earle.

SAN FRANCISCO

Symmes-Boericke.—On February 7th, Mr. Lawrence Metcalf Symmes, and Miss Dorothy Boericke, daughter of Dr. and Mrs. William Boericke.

Entertainments

Mi-Careme Vaudeville Show and Costume Dance.—In aid of the West Side Juvenile Club, March 14th, at Sherry's.

Play for the Open Air Work of Bellevue Hospital.—To be given by the Alumni of Miss Spence's School, at the Plaza, March 22nd, afternoon and evening.

The Symphony Club of New York.—Concert, the Waldorf-Astoria, March 28th, for the benefit of the Stony Wold Sanitarium.

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THE TEA COAT AND SKIRT

A graceful tea gown of this sort, requiring absolutely no fitting, has a slip with a round baby bodice, without inside belt or boning, and elbow sleeves cut in one with the bodice. The skirt is round, lying just a bit on the floor, and is joined to the waist by a shirring. The coat is as simple as the foundation, for it is made from one breadth of chiffon, three-and-one-half yards long, doubled at the shoulders and slit up the front to the neck. Its special charm lies in the shaping of the bottom, which is cut in long, deep points, two on each side. The edges of the material are joined by a seam which stops just above the waist-line, allowing for arm openings. This shapes a kimono garment. There is a lovely trimming of braided white net two inches wide that borders the coat all around, emphasizing its draping and also serving to make it hang better. The original of this model was entirely in pale blue, but such a color combination as sea-green over gray would be charming. In all-black with the trimming of net beads it is very smart. A draped, pointed satin hood with a long bead tassel hanging between the shoulders would be an attractive and inexpensive addition.

Another tea gown of the coat and slip variety is developed in azalea-pink over white satin. The skirt is high-waisted, starting just under the bust, where it is finished with a satin-covered cord, and there is a little square train opened up on each side seam for a few inches. The coat is made like the one just described. This time it is quite splendid as to trimming; the bottom is caught together at the front and banded by a wide piece of antique gold lace. A gold cord is laid scroll fashion down the front and at the neck and sleeves, on a foundation of applied folds of chiffon. The bodice beneath the coat consists of two surpliced pieces of white satin crossed at the bust and filled in with a V-shaped plastron of white satin and lace. The sleeves are of lace, too—a pure white, fancy net lace. This gown would not be difficult to copy, as any discrepancies of the under part are fairly well hidden by the coat. There is a shade of king's blue which, used with either gold or silver, would be stunning. Unless, however, one can obtain remnants of these metal laces at a bargain they will be too expensive, and a broad hem of plain satin and a satin cord must be substituted.

AT NECK AND CUFFS

Many of the smartest accessories are made of the most unpretentious materials and in the simplest manner. Elaborate embroideries and costly laces are much in evidence, it is true, but the distinction of the unadorned is incontestable. The one-piece taffeta or serge dresses of the spring season are never more fetching than with collar and cuffs of white mousseline or batiste. A soft, sheer quality of mousseline is made up in a broad, flat collar about three inches wide with no trimming save a deep, plain hem of the material. This hem is false, being set on the underside, machine-stitched to the main collar, then turned back and hemmed in by hand. At the neck-band the collar measures seventeen inches, on the outside edge, twenty-seven inches, and the depth is three-and-one-half inches with a two-inch hem; the measurements of the cuffs are eleven-and-one-half inches at the band and fourteen-and-one-half at the outside. The applied hem, cut to fit, saves any turning or mitering of the corners.

A batiste set has a half-inch hem set on with ladder-stitching. In this case the cuffs are eight-and-one-half inches at the band, eleven on the outside and three-and-one-half deep. The collar measures fourteen by twenty-seven by three-and-one-half inches. This extreme severity may sound very near to mourning accessories, but it is one of the modes accepted by smart designers for use on colored gowns. Bought in the shops they cost from $1.75 to $3 a set, whereas the making amounts to only a few cents, and a little practice makes perfect. Brussels net of the cotton variety, rather heavy in weight and large in mesh, is also used in the same way. Some white linen gowns have collar and cuffs in black Brussels, and the effect is very good.

For long ties to wear with sporting shirtwaists in either silk or flannel nothing is prettier than cross-wise stripes, which should not be too wide. Striped silk ribbon is excellent to use for making these ties. Green and black or blue and black are smart combinations, but the colors depend largely on the suit with which the tie is worn. This sort of shirt calls for links to fasten the turn-back cuffs and silk crochet buttons joined by a strong buttonholed silk cord make attractive and practical fastenings.

MORE ACCESSORIES

Lace face veils wear so long that it is no extravagance to buy a good imitation mesh. No wear seems to affect them and they give a certain finish to one's costume. The girl who would dress well is never careless of the condition of her veils. The slightest tear should be carefully drawn together or the veil discarded if this cannot be done. It is far better to go without a veil altogether than to take on the hopeless look of shabbiness created by a worn one.

Sashes will be much used on the fancy cutaway coats that are to be worn with either a dress or a skirt. A soft, black taffeta jacket, gathered in somewhat full at the waist-line with the skirt cut in scallops over the hips and slanting well away at the front, has a soft girdle of Irish-green satin that fastens at the side. From over the top hangs a straight strip about four inches wide, which reaches below the knees and is finished by a deep, green fringe. A blue chiffon satin suit with a cherry-colored sash is a charming combination.

With one Irish lace stock, one large, diamond-shaped, embroidered jabot edged with Irish lace and three-quarters of a yard of pink China silk, a dainty boudoir cap can be evolved. A mob cap of the silk is made, and to the front is attached the stock, in **Dutch cap** effect. The jabot is feather-stitched to the stock and falls back over the pink silk to which it is sewed. Small rosettes of pink ribbon are placed at either end of the stock over the ears.

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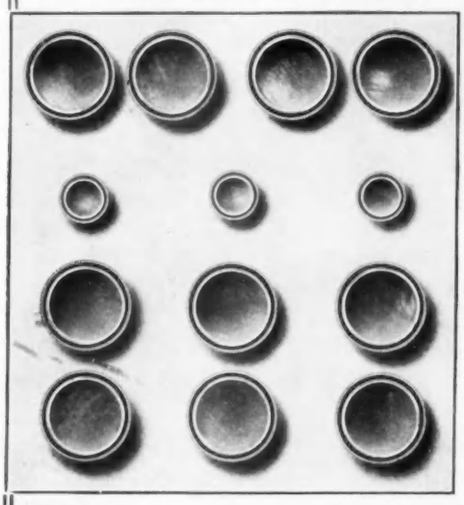

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with black enameled, platinum, engine turned borders.

We make a large variety of other styles for evening dress and business wear, in all grades, from the most expensive, set with jewels, to Krementz Quality Rolled Gold Plate.

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is greatly enhanced by wearing Kleinert's Guaranteed Dress Shields, which insure the daintiest gowns against damage by perspiration.

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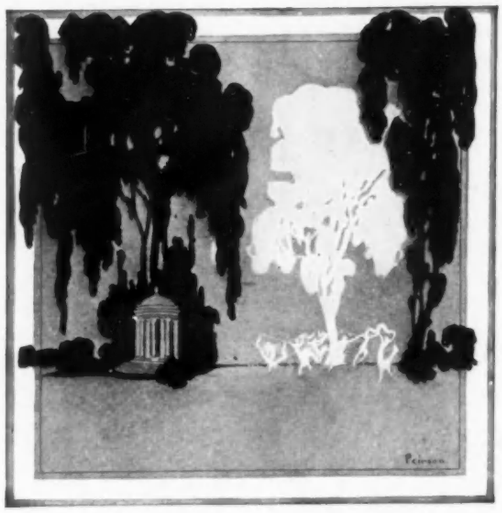


WHAT THEY READ

THEIR MAJESTIES AS I KNEW THEM: PERSONAL REMINISCENCES OF THE KINGS AND QUEENS OF EUROPE, by XAVIER PAOLI, has recently been translated into English by A. Teixeira de Mattos. No king is a hero to his immediate personal guardian, and M. Paoli, a French Corsican much employed by the Republic to protect its official visitors, kingly and imperial, has no illusions about his august acquaintances. Of the women he usually speaks with something like enthusiasm, and some of the men evidently have his respect, but he manifestly shares in some degree the world's unfavorable opinion of the late Leopold of Belgium, and thinks without awe of the present Tzar and of other royalties. His contempt for the former Shah of Persia is scarce concealed, and the tales he tells of that Eastern sybarite are delicious. M. Paoli has made a most entertaining book, though there are moments when a cynical reader will suspect that some of the author's experiences are touched up a trifle in the telling. (Illustrated. New York: Sturgis & Walton Company, $2.50 net.)

THE POSITION OF WOMEN IN INDIAN LIFE, by HER HIGHNESS THE MAHARANI OF BARODA and S. M. MITRA, author of "The Life of Sir John Hall," "Indian Problems" and "Hindupore," is rather a compilation than a treatise. The lady who collaborates with S. M. Mitra in the writing of this book is the wife of the Indian ruler accused of failing in respect for the Emperor of India at the recent Durbar at Delhi. Her portrait, as frontispiece, shows a very sweet and feminine woman, barefoot, wearing rings on her toes, bearing a caste mark on her forehead, and looking out in serene loveliness upon the world. As to the text of the book, it deals in a practical way with the emancipatory movement among Indian women and indicates by occidental example some of the things that the women of the orient may yet attain. Its value is chiefly for those who wish to know something of the agencies for the improvement of women's condition and position throughout the world. (Longmans, Green & Co., $2 net.)

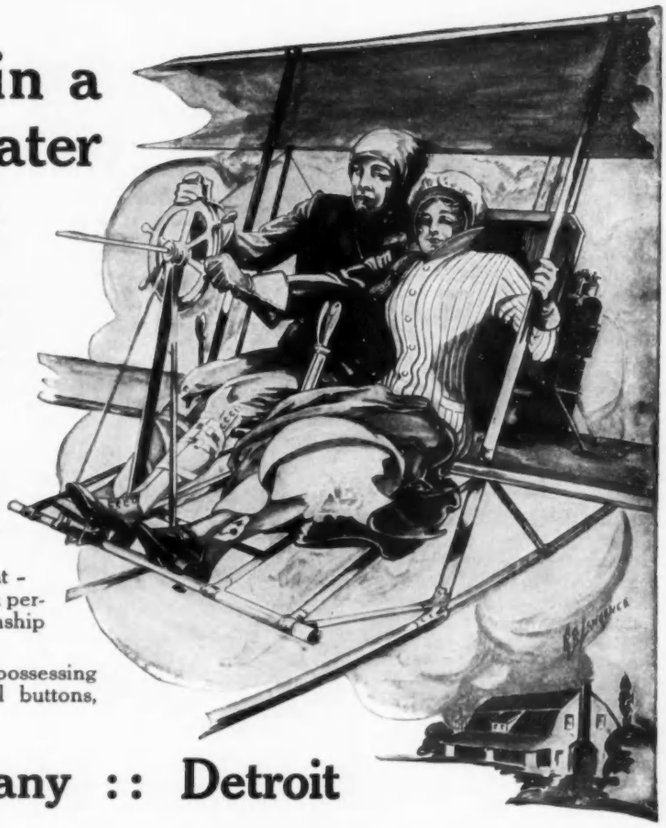
BIOLOGICAL ASPECTS OF HUMAN PROBLEMS, by CHRISTIAN A. HERTER, a brilliant and keenly reasoned book, is especially interesting as the attempt of a convinced materialist to find effective sanctions for high ideals of human conduct aside from that obligation of obedience to the more or less definitely ascertained will of God, which is believed by most men to be the source of moral guidance. Writing from the biological point of view, he attacks with energy and interest the great sexual problems, the question of education, the future of literature, and, less eagerly and fully, questions of government and economics and the feminist movement. Perhaps the chief weakness of Dr. Herter's book lies in the fact that it assumes almost as proved what is, after all, merely a working hypothesis, and denies the working hypothesis upon which most religious teachers base their maxims of conduct. (New York: The Macmillan Company, $1.50.)

THE GERMANS, by I. A. R. WYLIE, author of "The Native Born," was written by an English woman, partly with the object of promoting a better understanding between England and Germany and partly to set down her mainly favorable impressions of the latter. Southern Germany she knows and likes best, but she also has pleasant things to say of Prussia. She assures her readers that officers of the German army are by no means the terrible creatures that they are commonly represented to be in England and America. They are, on the contrary, a carefully selected corps with whom absolute truthfulness and courage are the first considerations. They are also extremely courteous. Dueling is rare, and no duel is permitted to take place so long as there is the hope of an adjustment without the appeal to arms. Official life is not quite the stiff and colorless thing that we commonly suppose it. German manners the author finds charming. Life is simple, and living expenses are still relatively cheap. She ventures the opinion that Socialism is not as strong as its electoral figures might seem to indicate, and that the Emperor is still extremely popular. The book has great interest, and the point of view is somewhat unusual. (With illustrations. Indianapolis: The Bobbs-Merrill Company, $2 net.)

AVE, by GEORGE MOORE, a volume of nearly 400 printed pages, is one of a trilogy intended to form Mr. Moore's final address to his public. Perhaps the most interesting thing in it is the light it throws upon the composition of "Esther Waters," certainly by far the best of Mr. Moore's writings, and one of the most notable English novels of the present generation. After that Mr. Moore's suddenly acquired Irish patriotism will strike many readers as the next most noteworthy revelation of the

(*Continued on page* 92)

Above the Clouds in a "Country Club" Sweater



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A "Country Club" Sweater is an essential part of every woman's wardrobe, an indispensable garment for cool evenings in the country, mountain, lake or ocean resorts —for sports of all sorts—over light clothing—throughout the seasons.

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HAND FINISHED in sanitary work rooms—with careful attention given to the little details, which go so far to make a perfectly finished garment. The highest type of workmanship throughout.

NO EXTREME STYLES, but smart, quiet, dignified lines possessing the manish effect. Trimmed with beautiful sea pearl buttons, matching the color of the garment.

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BUILD your own figure in front of your mirror with the marvelous

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Every Woman

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knows that for restoring the complexion, refreshing the skin, retaining and imparting youthful charm, there is no one preparation so satisfying as

KEELER'S SUPERIOR COLD CREAM

Famed the world over for its purity, quality and uniformity; its effectiveness in soothing, beautifying and healing the skin. Feeds the tissues, prevents wrinkles; leaves the face smooth and not greasy. Contains no chemicals or animal fats; will not become rancid, and does not grow hair.

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"IT LOOKED A BEAUTIFUL TRAIN"

A distinguished lady novelist, living abroad, who has written in collaboration with her husband, many charming motoring stories, recently started for the Pacific Coast by the Pennsylvania Special. She describes, in a recent magazine article, her impressions of the train as follows:

"It looked a beautiful train; and though it was called the 'Limited,' it laid itself out to provide unlimited luxury. I felt that I would be willing to live for weeks in my neat little stateroom, where I sat heaped with novels to read and fruit to eat, like Tarpica half buried with the shields and bracelets. A delightful coffee - and - cream - colored maid appeared, and proffered devotion. A dusky porter with a smile like a diamond tiara settled my belongings. I felt like the most important person in the world, and one of the nicest.

"But—I 'bit my heart' when the train started. I didn't know that anything which hadn't lost the attraction of gravity could go so fast. It was exactly like having a stateroom in the tail of a comet. I soon got used to speed, however, just as other aeroplanists do. I said to myself, 'What, you who think you are a sister of motor cars, afraid of a mere train?' Only, you see, this wasn't a **mere** train. It was a 'Limited.' I wanted to ask someone what 'Limited' meant, and please explain slowly and kindly to an intellect accustomed to the English and Riviera climates; but there wasn't time. There was only time to look at some scenery, and eat a gorgeous dinner, and go to sleep and wake up and breakfast deliciously—and there we were!

"One thing which impressed me very much was having a paper bag for my hat. It was a very large bag, and my very small hat was, when in it, like a single pea in a roomy pod. The bag was given me for a present by the creamy-brown maid, and I wanted to keep it to remember her by, but something happened to it in the morning. What does become of paper bags and pins?"

Paper bags and pins may disappear, but the beauty and comforts of the Pennsylvania Special are always at hand.

WHAT THEY READ

(*Continued from page 90*)

volume. Much of the book is concerned with Yeats and others who helped bring about the modern Irish literary movement. It is characteristic of the author that much of his space should be given to his impressions of what is beautiful in nature and art. He is a pure hedonist in theory and practice, with a marvelously keen sense of the beautiful, except where morals are concerned. It must be owned that a good deal of his book is tedious, as being concerned with persons and places of first rate interest only to the author and his circle. The style is studiously simple, but it is frequently weakened by the use of the passive voice, apparently from the author's feeling that he must escape the too recurrent first person pronoun. (New York: D. Appleton & Co., $1.50.)

MAKING BOTH ENDS MEET: THE INCOME AND OUTLAY OF NEW YORK WORKING GIRLS, by SUE AINSLEE CLARK and EDITH WYATT, records deductions reached from actual investigations of the conditions discussed. The case presented is one to make right-feeling persons think. It appears that women with a special gift of any kind are able to earn more than living wages, but that in the unskilled occupations many do not earn enough to keep them in reasonable comfort and fair health. On the other hand, the detailed expenses of some girls, and those not the best paid, contain surprising items, as "six pairs of shoes, $15," and "two hats, $14.50," one of them at $10. (New York: The Macmillan Company, $1.50 net.)

NEW FICTION

THE MONEY MOON: A ROMANCE, by JEFFREY FARNOL, author of "The Broad Highway," is very properly called a romance, for it is in the highest degree romantic, indeed almost after the early Victorian fashion. A jilted American millionaire, young, well-read, if one may judge from his somewhat pedantic habit of sprinkling his talk with quotations from the poets, democratic in spirit, and unconventional in point of view and deportment, sets forth afoot to cure by physical hardships the wound to his heart. His journey brings him into Kent at the loveliest season of the year, and an adventure with a farm hand and another with a runaway small boy lead to the most idyllic of romantic sequences. There is the villain of the play, in a rich, handsome and unscrupulous English landlord, whose teeth are too white and whose eyes are too close together; and there is the heroine in the person of a lovely young lady right out of Cranford. The hero, of course, is the young American millionaire, and he has the customary reward of the romantic hero. Tired men and women will find the tale a welcome relief after the novel of crime, of social or psychological problems or of mild adventure. (New York: Dodd, Mead & Co., $1.25 net.)

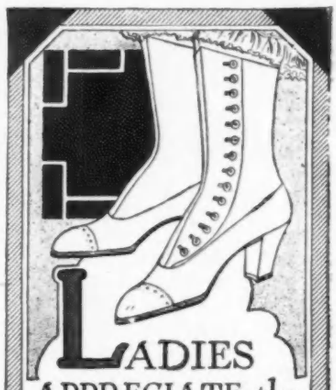
THE SONG OF RENNY, by MAURICE HEWLETT, is not a complete triumph, only because it challenges comparison with the author's earliest work. When Mr. Hewlett was young he wrote "The Forest Lovers," an exquisite romance of nowhere and nowhen, told in prose though fitter for such rhymed meter as Keats used in fashioning that divine thing of his own youth, "The Eve of St. Agnes." Now that Mr. Hewlett is no longer young, and after he has dwelt in many literary lands and times, and troubled his soul much concerning the problem of human marriage, he has re-entered that land of nowhere and withdrawn himself into that nowhen of time to construct "The Song of Renny," another romance of love and loyalty. His hand has gained rather than lost in cunning since the days of "The Forest Lovers," and "The Song of Renny" is a weightier work than that delicious product of his youth, yet when all is said and done, despite its freshness, its innocence and its sweetness, it must seem to every reader to lack the final and authentic note of youthfulness that made "The Forest Lovers" a marvel among the novels of something less than twenty years ago. Mr. Hewlett must accept the felicitations of all who recognize supremely brilliant literary art, but what balm can there be for the bruising knowledge that we are young only once? (Charles Scribner's Sons, $1.50.)

THE HUMAN CHORD is by ALGERNON BLACKWOOD, who in "Jimbo," "The Education of Uncle Paul" and "John Silence" has already proved himself a man of daring imagination. "The Human Chord" will add to his repute in this regard. The story has to do with the bold experiments of a clergyman who believes that he has discovered in the occult relation of sound to the physical and spiritual universe the means by which men may attain to godlike power, and the simple hero of the tale is the man who seems exactly fitted to aid in demonstrating the truth of the theory. Of course there is a girl in the story, and of course she and the young hero fall in love. The virtue of the book as a piece of fiction lies in the skill shown in maintaining the reader's interest in the experiments leading up to the demonstration of a highly fantastic theory. There are times when this interest is really irresistible. The outcome of all the experiments is the happiness of the youthful lovers, though one fears tragedy almost from the beginning of the tale. (Macmillan & Company, Limited, St. Martin's in the Fields, London; $1.50.)

SHERWOOD; OR ROBIN HOOD AND THE THREE KINGS: A PLAY IN FIVE ACTS, by ALFRED NOYES, was no doubt written for the closet rather than for the stage, and very good reading it makes. The tale is romantic, as befits anything upon the theme of Robin Hood, certainly one of the most romantic figures in English popular tradition. We have in Mr. Noyes's *dramatis personæ* all our old friends, not only Robin and Maid Marian, but Little John, Friar Tuck, Will Scarlet and Alan-a-Dale. Along with these are Kings John (as Prince regent), Richard, and Oberon of the Fairies. With Oberon come Puck and Titania and many unnamed fairies, while Robin has his anonymous merry men; the hated Sheriff of Nottingham also takes part in the action. John is the villain of the play, Robin the hero. The ordinary dialogue is in sound blank verse, and there are a few whiffs of lyric interspersed. (Illustrated in color by Spencer Baird Nichols. New York: Frederick A. Stokes Company, $1.75 net.)

IN THE SHADOW OF ISLAM, by DEMETRA VAKA (MRS. KENNETH-BROWN) tells of Turkish life from an intimate acquaintance with it such as few writers for the Occidental public are fortunate enough to possess. The book is in some sort a treatise designed to illustrate the difference between the

(*Continued on page 94*)



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100 Cigarettes with Your Monogram for $2

ARTISTICALLY engraved in gold at the price of plain initials. 100 fragrant smokes of smooth blend, selected, mild, Turkish tobacco, rolled to suit your especial fancy. Tips of gold, silver, cork, straw or plain.

Enclose $2 bill in letter, print initials plainly, select style by number and see how pleased you will be with them. Or, send 10c in stamps for 5 sample cigarettes. Write to-day. This offer limited.

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A woman's personal satisfaction in looking charming and dainty is doubled when she knows everything about her is exquisitely clean.

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are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. They are preferred by well-gowned women of refined taste.

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Gouraud's Oriental Cream

Will soften and clear the skin, giving that snowy whiteness so much desired by a well-groomed woman.

Gouraud's Oriental Cream is a liquid powder, far surpassing the dry powders that have to be applied so frequently to gain the desired effect. It is absolutely free from grease and consequently does not encourage the growth of hair.

Any first-class druggist or department store can supply you; or on receipt of $1.50 we will send you a bottle direct.

A Soft, Velvety Sponge

must always be used for applying **Gouraud's Oriental Cream.** It is wise to procure one of

Gouraud's Oriental Velvet Sponges

They are admirably adapted for applying GOURAUD'S ORIENTAL CREAM. In dust-proof boxes, ready for use, price 50c each direct.

Ten cents in stamps will bring you a book of

Gouraud's Oriental Beauty Leaves

This charming little booklet of perfumed powder leaves may be slipped into the purse to use on all occasions. They are amazingly refreshing after exposure to wind, snow or dust.

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37 Great Jones St., New York

WHAT THEY READ

(*Continued from page 92*)

European and the Asiatic, and to give some notion of the political liberalism that is moving the Young Turkish party without as yet strongly influencing its social ideals. All this is cast in the form of fiction, but sometimes borders upon melodrama, and the author, although she lacks charm of style and fusing art, has managed to put into many of her scenes a passion that is genuine and even moving. Her Turkish aristocrat is extremely real, and her Greek patriot is well contrasted with the Asiatic. The book has an interest far beyond its considerable merit as fiction. (With illustrations by E. Pollak-Ottendorff. Boston and New York: Houghton, Mifflin & Co., $1.25 net.)

JOAN OF RAINBOW SPRINGS, by FRANCES MARIAN MITCHELL, is a tale opening in Vermont and then taking the reader to Colorado, where most of the action goes on. Joan is an impulsive and energetic New England girl who eventually has three lovers, two white and one Indian, and who is saved with difficulty from the savage devotion of the Indian and the machinations of the white villain, who also seeks to make her his, and she finally falls into the proper hands. (Boston: Lothrop, Lee & Shephard, $1.35 net.)

THE NEW BOOKS

DAVID CROCKETT, SCOUT, SMALL BOY, PILGRIM, MOUNTAINEER, SOLDIER, BEAR-HUNTER AND CONGRESSMAN; DEFENDER OF THE ALAMO, by CHARLES FLETCHER ALLEN, tells the story of one of the most genuine of our colonial and national heroes. He came of mixed Irish and English ancestry, and his people were early settlers in the region immediately north and south of the Mason and Dixon line. He was always a frontiersman, even when a member of Congress, and the fact of his "trecking" before the advance of civilization is thoroughly significant of the man and his time. Some of his adventures are told with great effect, and his important public services are not neglected. (Philadelphia and London: J. B. Lippincott Company, $1.25 net.)

IN CHATEAU LAND, by ANNE HOLLINGSWORTH WHARTON, is a sympathetic account of some famous French chateaux, as they are and as they were, with description, anecdote, history and legend. There are twenty-five beautifully clear illustrations. (Philadelphia and London: J. B. Lippincott Company, $2 net.)

A WINTER-SPORT BOOK is illustrated by REGINAL CLEAVER with twenty-one full-page plates and twenty-six line drawings, and contains an introduction by the HON EDWARD LYTTLETON, M. A., an essay on winter sports in Switzerland by SIR H. LUNN and other readable text. It is one of the very best and most amusing things of the kind published in recent years. Mr. Cleaver is an excellent draftsman, and he has peculiar skill in creating types of charmingly pretty girls, while his fat men, old ladies, and maidens of uncertain age are irresistibly droll. (Imported by the Macmillan Company, of New York and London, by Adam and Charles Black, of London; $1.50 net.)

THE MUSICAL AMATEUR, by ROBERT HAVEN SCHAUFFLER, is a book dealing with "the human side of music," which attempts to help the non-professional listener to an appreciation of music and to encourage him in the effort to acquire skill in execution. The author writes with intelligent enthusiasm and tells with humor and frankness of his own growth as a lover of music and as a performer. The book is really a set of charming and illuminating essays upon the author's favorite subjects. (Boston and New York: Houghton, Mifflin & Co., $1.25 net.)

ENGLISH COUNTRY LIFE, by WALTER RAYMOND, is a collection of sympathetic little essays and narratives dealing with aspects of rural England. Wilfred Ball, R. E., contributes many colored illustrations of much charm. (Chicago: A. C. McClurg & Co., $2.50 net.)

LITERARY CHAT

WARWICK DEEPING, whose story of contemporary English life, "The Rust of Rome," had unusual qualities of realism, and whose tale of the Italian struggle for liberty in the middle of the last century, entitled "The Lame Englishman," had merit of a somewhat similar kind, has gone back to feudal times in "Joan of the Tower," a pure romance of priest, warrior and maiden. The thing is undeniably well done, but Mr. Deeping's field is contemporary life, his proper method that of the realist. (London, New York, Toronto and Melbourne: Cassell & Company, Ltd.; $1.20 net.)

"The Love that Lives," by Mabel Osgood Wright, is a romantic little tale of New England life in the middle of the last century. It is a better story than "Poppea of the Post Office," but it lacks the freshness and vitality of the author's suburban sketches, such as "The People of the Whirlpool" and "The Garden of a Commuter's Wife." (Macmillan, $1.20 net.)

"The Age of Eve," by Kate Trimble Shaber, is a somewhat sketchy novel of Southern life, with a good deal of clever talk and a decidedly ingenious method of getting the heroine rid of one lover and prepared to accept another. (The Bobbs-Merrill Company, $1.25 net.)

Samuel Hopkins Adams, who has pleased a good many readers with his tales of mystery, adds a new one to the list in "Average Jones," a story of crime, love and ingenious detective work, done in high spirits and with much genuine humor. (The Bobbs-Merrill Company, $1.25 net.)

In "The Wonder Lady," by Ella L. Moseley, we have a tale of love and charity, in which phrase the two words are not to be accepted as equivalent. (Boston: Lothrop, Lee & Shepard, $1 net.)

"A Country Lawyer," by Judge Henry A. Shute, who has placed the world under obligation with his "Real Diary of a Real Boy" and the "Farming It," is far out of its author's bailiwick. It is an attempt at formal fiction in which he is able only now and then to show himself at his best. (Boston: Houghton, Mifflin Company, $1.20 net.)

"The Myrtle Reed Year Book" is introduced by Miss Gilder with a portrait of Myrtle Reed herself and a biographical sketch of her by Mary Badollet Powell. There follow in the body of the book many quotations in prose and verse from the works of the author. ($1.50 net.)

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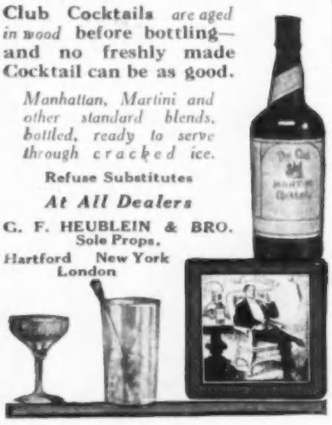

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NOBLESSE OBLIGE

The Work of the Young Men's Christian Association among Industrial Workers and in Americanizing and Assimilating Foreigners

PHILANTHROPIC effort, even when based upon the purest motives, is so often partially nullified by inefficiency that the capable service of the Young Men's Christian Association is especially commendable. Unless brought into close relation with its activities one can have no conception of the competence with which the Association is laying hold of some vital problems.

One of the most interesting of its problems is that of the immigrant, and this it seems to be quite successfully solving. Secretaries are sent to meet all the incoming ships; in one year no fewer than 40,000 foreigners were brought under the influence of the Association immediately upon their entrance into this country.

AMERICANIZING THE FOREIGNERS

It is, however, not satisfied with saving these aliens from the clutches of the unscrupulous men who lie in wait for the unwary stranger, but continues to give them practical aid in adjusting themselves to new conditions. The effort to inspire the European peasant with respect for American ideals and the desire to attain them is thus early begun. The men are persuaded to attend lectures and classes in English and Civics. Out of the 130,000 aliens who came here in one year, 15,000 were enrolled in these classes. In the English classes the vernacular is taught by a simple, quick and practical method. The illustrated lectures, which were given to seventy-five thousand immigrants in one year, included some showing in detail how mine and machine accidents may be avoided and some that were purely entertaining in character. Thus the immigrant is drawn into the current of American life and ideas instead of being allowed to drift into the foreign colony of his nationality and to settle back comfortably into alienship. Under these conditions he naturally remains nearly as much shut away from American influences as he was before he arrived upon our shores.

To carry on this work of Americanizing the "inarticulate" foreigner the Association believes that it needs representatives in every port in Europe and America and a special secretary to work for foreigners wherever an Association city has 5,000 or more.

The usual way of assimilating foreigners is to ignore the adult and concentrate all attention on his children. This very naturally results in family breaches, for the children soon learn to scorn the ignorance and superstition of their parents. The effort of the Association is to preserve the family ties by training the father so that, linguistically at least, he is independent of the younger generation, and so that he stands a chance of imbibing some American ideas by the reading of American papers.

Comparatively few people realize how comprehensive is the work of the Young Men's Christian Association. Its influence is nearly ubiquitous; its representatives are found in high school., war camps, and the navy in time of peace, construction camps, factories, recruiting stations and wherever else there are boys and men to be helped. They improve every occasion for service; for example, when the fleet was at rendezvous near New York and thousands of shore-leave sailors wandered about the city, the Association men kept many thousands of sailors from foolishly squandering their money, and as many as 1,300 sailors slept in Association buildings each night. In one year more than 190,000 enlisted men were given lodgings at the various Navy Branches, where they had gymnasium and lecture privileges, and 300,000 navy men were amused and instructed by lecturers and professional entertainers. Encouragement of thrift by the Association led the men to deposit $685,000 with the Association for safe keeping.

The Association aims to help the boy and the man to develop himself; it furnishes the incentive and the opportunity for work. When the aspirant is lacking in ability, it offers him the means of fitting himself for the desired position. Even when the boy is content to vegetate in a "blind alley" job (one without chance for advancement), the Association reaches out after him, inspires him with a wholesome ambition and shapes his progress to better things. Not only is his economic condition improved, but also his mental and spiritual needs are met.

AMONG INDUSTRIAL WORKERS

Great progress has been made among industrial workers; the membership of city and town Association among this class has increased 68 per cent. in the last three years. Education, which looms so large in all Association work, is here effectively applied; 30,000 workers were gathered into educational classes in one year. Although the membership has reached 81,000, the Association is not satisfied, and now plans to reach industrial workers on an even larger scale.

One result of the Association's industrial work will be that more friendly relations will be established between labor and capital, and this will be brought about, not as the result of any direct appeal to drop old animosities and start afresh, but will grow naturally when, through the influence of the Association's ideals, the level of the worker's skill and his personal rectitude are raised and the employer is awakened to a realization of his own particular shortcomings.

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No middlemen's profits are represented in our prices to you. Our direct selling is revolutionary. It is a short cut to economy.

UNLESS you have been privileged to buy from a manufacturer's wholesale store at first-cost prices—you have never experienced such savings.

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Get acquainted with our store—our qualities, varieties. You may not want silks now, but you will some time.

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This is the world's greatest Silk Store in every sense implied by the word "greatest."

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Mills to Consumer — GENUINE R&T SILKS — Looms to Wearer

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4th Ave. at 24th St., New York

THE IMPORTANCE *of the* RIGHT WALL-COVERING

The Wall-Covering, a Background for Furniture, Ornaments and Pictures, Must be Chosen in Relation to Their Style, Color and Disposition

AS the walls occupy such a large proportion of the spaces of a room, the importance of its covering is obvious. Much of one's comfort depends upon the color chosen as a wall-covering, for colors exert a powerful effect on the imagination, and indirectly on the health. Under no circumstances should the color of a room be left to caprice; it should always be selected carefully in relation to daylight exposure, artificial lighting and the other furnishings.

HOW TO CHOOSE THE COLOR

There are three or four general rules concerning colors that one can always safely follow. These have to do with the quality and quantity of light. As to quality, light may be either cold or warm. The direct rays of light shining into a room give a warm effect, while the north light is always cold. It is plain to be seen then that it would be most unwise to make a north room more cheerless by covering the walls with blue or green. Either of these colors may safely be used in rooms with any other exposure where there is a little sunlight to neutralize their dullness. Tones of yellow and red are usually successful in rooms that have only the north exposure. Yellow wall-papers particularly are almost magical in the effect of sunlight they give, and when used in a north room they defeat the atmosphere of gloominess when another color would be absolutely futile. Rooms with plenty of good, strong sunlight may be treated in colder tones—blue or dark green, for instance. If the windows are small, or if there is some obstruction to the light, such as a high wall or tall building, only the warm colors should be used. A white paper will reflect to such a degree that almost double the quantity of light will appear to be gained. All wall-coverings should be tested under artificial light as well as sunlight, for gas and electricity often play the strangest tricks with color. I have known paper of the most delicate shade of blue to change into a sickly green and utterly to dispel the most carefully planned color scheme.

A BACKGROUND FOR FURNITURE

A wall-covering should always be selected in regard to its relation to the other furnishings. The rarest old mahogany furniture will lose most of its beauty if it is placed in a room with red wall-paper. If one has fine oriental rugs a wall-paper that will bring out their rich coloring should be selected. A brown wall-paper or textile will highten the soft brown and yellow tints of the finest rugs. Wall-paper of a solid tone is always preferable, as it is far more restful than one with a pattern. A plain paper or one with a quiet, self-toned pattern is the only kind that makes a successful background for pictures. There are beautiful tones in the ordinary cartridge paper which makes an excellent background for pictures and ornaments. A soft brown is a good, safe shade for the average room, and almost any picture, be it oil painting, water-color, etching or photograph, appears to advantage against it. Gray is another admirable background color, and is a restful color to live with. One could hardly find a better combination than gray wall-paper and white woodwork. This effect is not often used, but it is eminently suitable for apartments in our large cities, where there is usually not much light.

If no pictures are to be hung, a wall-paper of prominent design may be used, but the greatest care should be taken in its selection. The manufacturers cater to the American taste for novelty, and in consequence our market is glutted with designs that have absolutely nothing to recommend them. Even when the pattern is good in itself, or is satisfactory in the sample, it may be entirely unsuccessful when hung; its lines may be radically antagonistic to the architectural plan. The value of a striped paper for a room with a low ceiling is well known, but the use of a paper with a horizontal pattern for lowering inordinately high walls is not so well understood. If a room is to contain a great quantity of furniture, cabinets and consols against the walls, and many ornaments and pictures, a plain background should be provided. If there is little furniture the walls may be treated a little more elaborately in order to do away with a possible effect of bareness.

SUITING THE PAPER TO THE FURNITURE

Then the predominant color of furniture, pictures and ornaments *en masse* should be considered, and the wall-covering selected with reference to it. The kind of wall-covering is an equally important consideration. Chairs and tables in the so called "Mission" style appear to advantage against a background of burlap or some other rough textile which would be utterly unsuitable to Chippendale or Sheraton. I have seen heavy Italian furniture against a background of a trellised rose pattern. The result can well be imagined!

A decorative scheme can be entirely ruined by an antagonistic design in wall material. Chaos enters when a geometric design in a paper is opposed to the less formal lines of the furniture. Very few of what are known as "L'Art Nouveau" papers can be used successfully with old furniture, or, indeed, with very little of the furniture made to-day. For the most part these papers combine only with specially designed furniture that has novelty alone to recommend it.

EXODUS OF BRILLIANT COLORS

The fad for vivid wall-papers has happily died out. Red especially, so popular several years ago, has failed to hold the favor of those who clamored for it in the past. It is not a color that wears well. It has so racking an effect on the sensibilities that even the most stolid would be forced to recognize its inappropriateness were they forced to live with it for even a few months. Scarlet is often a valuable color in a decorative scheme, but a touch of it here and there, in a piece of fine old stuff or a bit of precious faience, is all that should be used, and this only to relieve an otherwise monotonous effect.

It must always be remembered in choosing a wall-covering that nearly all papers and textiles appear several shades deeper when they are placed on the walls. Usually samples are shown in a strong light, and the average house is, as a rule, considerably darker than the shops. The shadows thrown by walls

(*Continued on page* 100)

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Of White and Navy Blue Serges

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$16.75—Special Value

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In Pink, Light Blue and White, net and lace trimmed

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Footwear made to match costumes, in 24 hours if desired, using patron's own materials.

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Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

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I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

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In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height.

Prices from $5.00 to $18.00.

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THE IMPORTANCE OF THE RIGHT WALL COVERING

(*Continued from page* 98)

and furniture also deepen the tone of a paper. There have been countless disappointments because this point has been overlooked. Light tones should always be looked upon with more favor than dark ones, not only because dark colors absorb the light, but also because the law of gradation is likely to be endangered.

THE LAW OF GRADATION IN COLORS

The law of gradation with regard to colors is one of the most important of all in interior decoration. Logically, to supply a base for the other colors, the floor should always carry the strongest color. Carpets and rugs supply the base, the walls come next in order, and the ceiling last. If this simple tone scale is neglected there is sure to result a feeling of disquiet. If the walls carry the strongest tone they will seem to push forward with unpleasant insistence, and everyone who enters the room will experience a vague sense of discomfort. If the ceiling is of a stronger color than the walls, the occupants will never be allowed to forget its presence and will almost feel the weight of it on their shoulders and heads. The gradations between the tones used in floor, walls, and ceiling should be distinct, and the furnishings should be used to bring them into an harmonious unity. If there is not much furniture or many ornaments, a two-toned paper will help out the gradation.

WALL-PAPER AND THE SIZE OF A ROOM

A wall-covering skilfully used will often act as a remedy for bad architectural planning. In a room where the walls are too high, bringing the ceiling paper down to the tops of the windows and doors achieves a better proportion. A paper with tapestry design could be used below this, and then some strong textile or wood paneling as a base.

The use of solid, flat tones on a wall gives apparent size to a room that would otherwise seem small. Size may also be gained by using a light-colored wall material rather than a dark. If a room seems too large and the furniture does not relieve the feeling of bareness, a patterned paper or textile should be used to break the monotony of the wall surfaces.

IN THE NURSERY

Often the designs in papers are so fantastical and queer that it is difficult to realize that they are intended for the homes of normal human beings. The Society for the Prevention of Cruelty to Children should turn its attention to some of the papers designed for the nursery now on the market. Far from stimulating the imagination of the child, they cripple it by inculcating a tolerance of ugliness. Wall-papers depicting scenes from classic fairy tales and legends can be more happily used in a frieze than over the entire wall space, as they will then occupy a more normal proportion of the room. A wall-paper of good solid tint is for many reasons the best for the nursery or the child's room.

PAPER VERSUS TAPESTRY

Wall-paper is, and must for some time continue to be, the most popular covering for the walls. It has the virtue of being cheap and infinitely varied in colors and patterns. Damasked cloth and other textiles are often pleasing, but they catch and retain the dust and cannot be easily or thoroughly cleaned. Besides, they are not cheap and they fade in streaks and spots. The old tapestries are invariably good in color and design, but a comparatively few people can afford to use them. An imitation tapestry should not be vivid in coloring or realistic in pattern. Tapestries showing out-of-door scenes with too faithful a rendering of nature cheat the eye as to the boundaries of the room. The beauty of the old tapestries lies in their soft, rich tones and in the suggestiveness of their design. The modern tapestry must have these same qualities if it is to be a successful part of the decoration. Very pleasing machine-made copies of the old tapestries can now be had at comparatively low prices, and they give a fine effect in some rooms.

LEATHER AND WOOD PANELING

Leather often makes a beautiful covering when used skilfully, but it is very expensive. Wood-paneling of the right kind is probably the most satisfactory of all wall treatments. There is always a feeling of honest solidity about wood that no other material can give. The many kinds of wood and the different treatments of which they are capable give scope for a great variety in effect. Furniture of the same kind of wood as the paneling appears to the best advantage against such a wall-covering, and the beauty of pictures and their frames is greatly enhanced. The selection of wood requires a great deal of thought and experience. Too much care can scarcely be taken in judging of the quality of the wood and of the tone it will take under stains and other processes.

THE WELL-DRESSED MAN

(*Continued from page* 74)

various shades of brown and blue, but having the effect of a plain material, and also a new cheviot mixture of mottled gray, with here and there a stronger fleck of white and pink.

No homespuns and no tweeds have been sent me among the samples of this season's fabrics, but that does not imply that these materials are not as correct as they ever were for quite informal lounge and country suits, and while I also have no plaids or checks among the lot, I should also certainly hesitate to say that such patterns should be avoided. Indeed, if we fancy the individual, rather than the "follow the fashion" style of dress, it is a fairly good rule to select just the opposite to the popular fashion, on the principle that popular fashions are usually a year or so behind.

And all this to a lesser extent may also be said of shirt materials, for while the stripe and line patterns largely predominate, the smartness of a fabric depends upon its intrinsic good looks and style, not upon its degree of popularity. The patterns illustrated on page 74 have a foundation of white, but they may be had in other shades of color. There are thousands of other patterns of similar character, besides thousands more in spot and figure designs—cheviots, madrasses, percales (which, however, are poor shirt fabrics), French and English flannels, mercerized linens and pure silks. The allover designs in leaf and vine patterns are to be much less in evidence than the stripes, and the leading body color, if it may be called a color, is white, but nearly every possible shade, even to greens and yellows, may be seen, and the choice is purely a matter of personal taste and of congruity with suit and accessories.

How.

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By FREDERICS

Pendant - - - - -	**125.00**
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Mme. FRIED

Presents the

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which is the style for this season, now the rage of Paris

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FIRST QUALITY WAVY HAIR. Value, $20.00. Special at **$15.00**

Mme. Fried "CORONET BRAIDS" are so made that they can be used as switches, swirls, Psyche and general soft hair-dress effects, from $12.00 upward

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invites your inspection of Paris models and original creations of exceptional individuality

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Made in the Latest Styles

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I also carry a large assortment of dresses for normal wear.

All garments made on the premises to measure. Send for catalog.

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The lace fichu is youthful and also delightful for the slight figure.

The heavy satin fold at foot gives weight to the dress and holds the over skirt in place.

Rosebuds finish the neck, and also fichu at waist.

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NEW YORK

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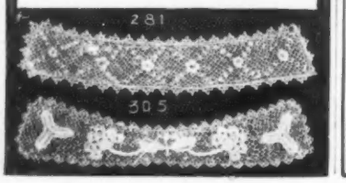

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(1) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(2) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

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(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

TO E. W.

I AM in doubt about the proper length of skirts, and shall be greatly obliged if you will advise me how many inches from the floor to make dancing, street and one-piece dresses.

Ans.—At present there is not much change in the length of skirts. They are made according to one's taste, except that elaborate afternoon and evening dresses are usually long and have a slight train. Dancing frocks for young girls and débutantes are short—about three inches from the ground. Tailor-made dresses should be from three to four inches from the ground. Of course many are made shorter than this, but we do not think they are as graceful, except on young girls who are very slight.

Reverse views of models shown on page 48

Reverse views of models shown on page 44

FASHION DESCRIPTIONS

PAGE 44.—LEFT FIGURE.—Street gown of castor wool French crêpe, heavily embroidered in self shade. The novelty of the skirt lies in the two wide tucks which cross the back.

MIDDLE FIGURE.—The coat of this military costume of cream piqué serge is worn over a drop of black taffeta. The buttonholes are worked with white satin, finished with silk-embroidered crows' feet, and fastened with large, fancy black and white buttons. The shallow collar and sash are of Empire-green taffeta.

RIGHT FIGURE.—Visiting gown of black chiffon bordered with dotted foulard, hung over a drop of black charmeuse. This drop is trimmed with wide, twine-colored macramé lace, which shows plainly through the thin veiling of black chiffon. Ball fringe edges the chiffon oversleeve.

PAGE 48

LEFT FIGURE.—A tailleur of blue chiffon taffeta with coat revers of white silk and a collar embroidered in salmon, emerald-green and gold thread. A new feature of the skirt is the three sash-like panels weighted with tassels that hang loose from the waist.

MIDDLE FIGURE.—Three-piece costume in a new, white, ribbed material. The frock buttons from throat to hem with buttons covered with the material. The slightly bloused coat and the cut of the collar are noticeable details.

RIGHT FIGURE.—Suit of blue striped terry cloth. The handling of the stripes and the placing of the panels display excellent tailoring.

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Solves the Problem of Shield Cleanliness. Washes Without Removing Shield.

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Afternoon, Street, House and Simple Dresses.

Tea Gowns and Kimonos.

Evening Gowns.

902

Boudoir Gown of crepe de chine. Its soft fichue and empire style are especially adapted to an uncorseted or maternity figure and yet modelled with its clinging curves that one could wear it to luncheon if required.

Lierre lace fichue and flounce at foot, of excellent quality, and tinted color.

Chiffon rosettes touch up its daintiness and make it an especially pretty negligee.

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Every garment made on the premises.

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A STYLISH fit features the details of a figure which are correct and suppresses those which are defects according to prevailing fashion—much as a painting, a sculpture or a retouched photograph improves on nature.

A light and shade effect produced by a wrinkle located at a certain point on the garment—a blend or contrast of colors—a background formed by a well chosen texture of fabric—a bold seam or a daring cut—such are a few of the "brushes and chisels" of the artistic designer of feminine wearing apparel.

This may seem a pointless essay. Instead, it is a commercially truthful description, well known to his many patrons, of the technique of Mr. Schotz and his assisting staff. They succeed in adapting Parisian Models and originating smart American designs appropriate to the special requirement of each figure.

Improved Facilities — Newest Models

This Season, facilities are increased and improved. Mr. Schotz has purchased the interests of his former partners.

He offers the largest *choice* assortment of the new Spring Models. Paris makes the rules of dress and she fashions the original models which embody them. Mr. Schotz has purchased regardless of price the most successful ones. They may be seen in our Parisian Parlor on the second floor.

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CORSETS

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The new models show more suppleness with less boning; equal firmness with less weight and finer finish of detail.

Modart Improved Front Laced Corsets

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will be the salvation of your hair. Intelligent care will compel a response in stimulating the growth and restoring the natural beauty of your hair.

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FOR many years church and non-church reformers have ardently assisted in uplifting the submerged classes. The tenement family has been investigated and tabulated until it would seem as though there could not possibly be any trivial experience of theirs that had not been discussed. But one problem, not trivial either, that has not been given sufficient attention is that of the working girl and her leisure time. Although the settlements, the Young Women's Christian Associations and the Girls' Friendly Societies have for years made the poor girl their special care, they have not been successful in monopolizing her leisure time and weaning her from her old enjoyments.

Mrs. Charles H. Israels, now Chairman of the Committee of Amusements, has very capably undertaken to solve the problem of how to fill the working girl's leisure time with healthful pleasures. In June, 1908, Mrs. Israels formed the committee of which she is now chairman, for the purpose of investigating the amusements patronized by girls who are not members of either churches or settlements. She desired to give them amusements shorn of their evil features, yet retaining the essentials that make them popular with the young. Mrs. Israels not only initiated this movement, but she has been the leading spirit in its development.

THE WORKING GIRLS' LEISURE TIME

In nothing has Mrs. Israels' fitness for leadership been shown to better advantage than in her selection of the investigator who was for the first time to ascertain just how the working girl amuses herself. Miss Schoenfeldt was experienced in philanthropic work and in every way qualified for a quest that required unusual powers of observation, wide sympathies, and an intelligent appreciation of many phases of life. She has devoted months of study in town, in the suburbs and on boats, of the types of amusement patronized by working girls, and the conditions under which pleasure resorts, dance halls and excursion boats are operated. In the course of her studies Miss Schoenfeldt has met numberless girls in all stages of morality, from the innocent beginner at the dance hall to the hardened habitué.

THE POPULAR DANCE HALL

From the beginning of the investigation it was evident that dancing is the most popular of all amusements. The dance hall is the only place where the young girls from factories and shops can have a whole evening's enjoyment several times a week for the few cents they can afford to spend upon pleasure. These public places constitute the sole chance that these girls have for any social life. The crowded quarters in which they live make it impossible for them to entertain young men there, and unless they forswear all social intercourse, they must go where the young men are to be found. According to the views of certain reformers, it would be much more creditable for the young girl to stop at home and, in the midst of all the maddening distractions of small quarters, improve her mind with good reading; but that is not the way of a maid in the heyday of youth, whether she be born to the purple or in a garret. She craves amusement in company with young men and women, and it is for the community to decide whether or not she shall be safeguarded in her pleasures.

As girls under sixteen are by law forbidden to enter dancing halls, the canny proprietors exclude all under that age for fear of losing their licenses, but many girls below the age limit habitually go to the outdoor pavilions, where conditions quite as undesirable prevail. Miss Schoenfeldt's studies have convinced her that it is impossible for even the most innocent and self-reliant girls to frequent dance halls and casino entertainments and remain unharmed; the most refined are sooner or later influenced by the abandon that prevails in these places.

This, in brief, is the condition which confronts the workers in this field. Though the problem is as serious a one as ever, still in the three and one-half years that have elapsed since Mrs. Israels brought it to the focus of public attention, the outlook has become much brighter.

SUBSTITUTES FOR THE DANCE HALL

The results of this public awakening have been shown by the opening of a number of the local public schools for evening dancing and in the opportunities for dancing now offered by many settlement houses; and whereas, before Mrs. Israels began the agitation, the subject was almost totally ignored, it is now being taken up all over the country. At one time, just recently, no fewer than one hundred and thirty-three towns and cities were considering the problem.

Mrs. Israels has not only brought about reform laws dealing with vicious resorts, she has also concerned herself with the administration of these laws. As a result of her activities, she recently reported to the Bureau of Licenses, twenty places in New York where the laws are being infringed. In the Borough of Queens twenty-five dance halls were discovered to be operating without licenses, and in the Bronx and Staten Island it was found that the new laws intended for the protection of girls were being disregarded.

MODEL DANCE HALLS

The constructive work of the committee includes the establishing of model dance halls. These are not in any sense moral show places for reformers to visit or to point to with pride. They are run as decent dance halls, and nothing is permitted that suggests to the young men and women that they are exhibits in a model amusement place. The intention is to increase the number of respectable dance halls and to provide as many facilities for innocent pleasure for girls and boys over fourteen years of age as possible.

The committee does not wish to be regarded as an anti-vice society. Its object is constructive—to provide respectable amusement. There are, of course, occasions when vicious resorts for working girls must be unmasked, and this work Mrs. Israels is much interested in advancing. In this class of reform is the war upon the Turkey Trot and its variations. The initiative taken by the Girls' Amusement Committee in condemning this form of dancing has been widely followed.

The committee consists of about twenty men and women, all of whom are identified with both society and social work; Miss M. A. Parsons, Miss Gertrude Robinson-Smith, Mrs. Egerton L. Winthrop, Miss Carlotta Nicoll, Mrs. Frederic R. Swift, Mrs. Gilbert Jones, Mrs. Spingarn, Mrs. George McAneny, Miss Cornelia Marshall, Mr. Henry Moskowitz, Mr. Frank Perkins, Mrs. Josephine Redding, Mrs. Maurice Wertheim, Mr. Frederick Whitin, Miss Elizabeth Williams and Mrs. Charles Henry Israels, Chairman.

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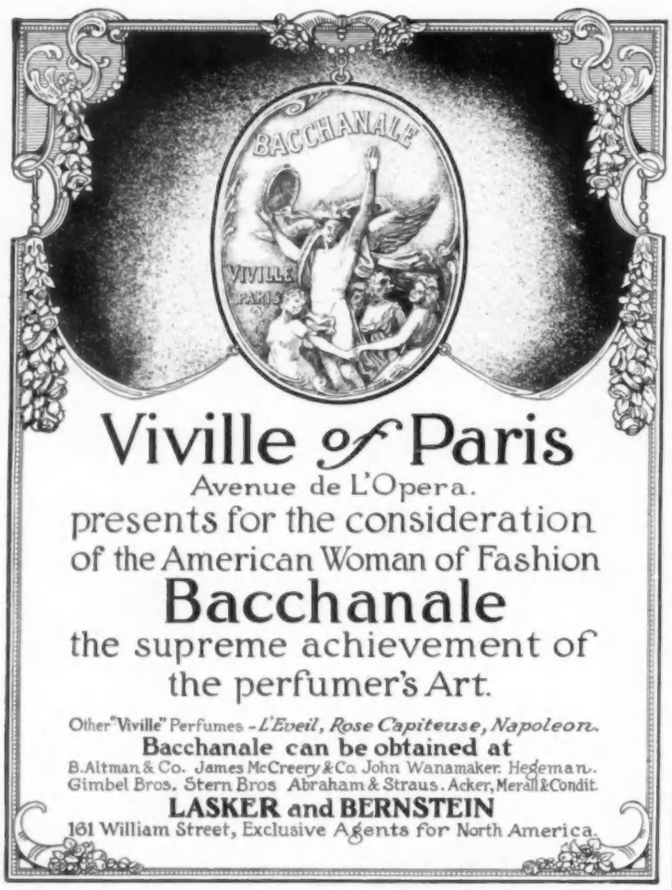

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Price $35

A COAST *and* INLAND VOYAGE *by* MOTOR

(*Continued from page* 28)

around for our meals. That is Carlsbad's way of exercising and losing flesh, which, after all, is what one goes there for. One eats all over town, and the farther apart the restaurants the better; consequently there are a great many good restaurants where a real dinner, not the diet, may be had for a dollar. In spite of its growing popularity, Carlsbad is not expensive.

THE EVIL-TASTING CURES

The Spas undoubtedly originated the individual drinking cup. At Carlsbad everyone is out by seven, and each, carrying his own glass, makes for the particular spring to which he has been assigned. Friends meet to sip "Spruedal" or some other evil-tasting water, after which, if they are taking the "cure," they very seriously walk three miles to a ham-and-egg breakfast under the trees at the Kaiserpark.

Each visitor pays a "kurtax" according to the number in his family or party, and also a music tax—the custom at all Spas. The French are more liberal and do not make the visitor pay for these attractions.

Marienbad is a trifle less expensive than Carlsbad; even the "kurtax" does not go above ten kronen, in which case we must conclude that either the music is poorer or the families smaller. And yet Marienbad has been "hall-marked by Royalty," and "Klinger's" has sheltered most of the royal heads of Europe. Both of these "cures," situated among balsamic pine forests in the wild mountains of Bohemia, are exquisitely kept, with shaded avenues and spotless streets. It is estimated that the foreign visitors to these two Bohemian springs leave behind some fifty millions of dollars annually, and Austria sends out thirty-eight millions of bottles of water each year.

Back again to Eger and over the frontier, retracing our wheel tracks to Nuremburg, and then forty miles beyond to its equally charming little neighbor, Rothenburg, a recent discovery for which the automobile is perhaps responsible. We lunched next day at Würzburg, famous for its beer and a medieval atmosphere that hangs about so many small German cities. Night found us at Frankfort-on-the-Main. The German country hotel is inferior to that of France, and this the unbiased German who knows, admits, and the prices are twenty per cent. higher. But the modern German hotel is without its equal in Europe, and Frankfort has some of the best.

AN ARISTOCRATIC ILLNESS

Near Frankfort are the two star "cures," Homburg and Wiesbaden, backed up against the Taurus mountains, where are gathered some of the most famous German Spas. Homburg is a "cure" of the aristocracy, and so is expensive. All "cures," when analyzed as carefully as their waters, are found to be remedies for the same trouble, delicately veiled under the generic and aristocratic title of gout. Yes, Homburg cures gout, by waters of varying degrees of warmth and mud baths, all unpleasant. In spite of this, Homburg's cosmopolitan patrons do not lose sight of pleasure. One of the distinctions of Homburg is the most important tennis tournament on the Continent.

Wiesbaden is an Imperial Residence, which makes it the principal fashion resort in Germany. It is indeed a pleasure city, where no factories nor unseemly commercial enterprises are allowed. The Opera House is under royal patronage. In Germany, music is taken seriously, and woe to the one who chatters when the band plays. Hotel Rose is all that a hotel should be at an imperial summer resort, and not unduly high in prices, either.

THE RHINE BY MOTOR

We gave two days to Homburg and Wiesbaden, and then started for our ride along the historic Rhine. The tour along the Rhine by automobile is far superior to the classic trip by boat. The roads are good, and there is an almost unbroken line of charming little towns where are found some of the best country inns in Germany, quite unspoiled by the enormous tourist traffic. At the wine gardens one may rest in beautiful surroundings and sample famous Rhine wines in sight of their own vineyards.

We lunched at St. Goar, called the prettiest Rhine town, then on through Cologne to Düsseldorf for the night, the most modern and delightful of German cities. By way of Nuess and Gladbach we reached the frontier of Holland. By this time we took our frontier duties philosophically. The "triptych" system would have saved a little time and would perhaps have been a little simpler, but we had no real trouble. We had been told, however, to expect trouble in Belgium, where the customs were making things more difficult for the motorist. We slept at Nijmegen at the Grand Hotel Mülder, and had Dutch cheeses and sausages for breakfast.

THE SAND DUNES OF HOLLAND

Were it not for the narrow roads and the Dutch cradle-shaped carts that are so slow to get out of the way, the motorist could make good time over the Dutch roads laid with small bricks (*klinkers*), an ideal surface with no dust. We managed to see something of Amsterdam and then ran along dike roads into the Hague. Scheveningen lies behind a wall of sand dunes. Its beach is covered with hooded, brown-wicker, basket chairs instead of the tents and umbrellas of the southern watering places. In these chairs one is lost in a rather unsociable way, and they give the beach a less animated appearance than the other *plages*. Fat Dutch women, each tagged with her name, hawk about bathing costumes.

For principal amusement there is a good Kursaal, the Dutch for Casino. Poles, Russians and Germans swarm at Scheveningen, but the dominating element is German. Scheveningen is amusing, especially the fishing village which forms one end of it, but far too chilly as a bathing place.

Taking in Delft and Rotterdam, we came to the Belgium frontier by way of Dordrecht. Our fears about the customs were groundless, and we were passed through with much politeness and bad French. A little sight-seeing at Antwerp and then over the miserably paved roads of Western Belgium to Bruges, of Belfry fame, for *déjeuner*. Once more we were under the régime of the French cuisine. A short run to Ostend, the last of the Continental resorts on our list, but one of the most brilliant and certainly the most spectacular. Its *plage*, the "Digue," is unique—a brick-paved promenade of about two miles or more, lying between the long line of palace-hotels, shops and villas and the beach, with no intervening roadway for traffic between them.

Ostend is even more cosmopolitan than Trouville, and shares with Scheveningen the privilege of supplying a sea

(*Continued on page* 108)

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Swiss and Lingerie

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Send for Catalog "V," just issued showing Spring and Summer styles.

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We are able to give the only Stain or Dye for *streaked, faded Hair* ever introduced in the market that is

SAFE, SURE

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ABSOLUTELY PERFECT

Price **$2.00** a Package

That the SAME PACKAGE gives black to blond, which is marvelous—*wonderful.*

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Every Madame Lyra Corset is a figure builder. I want every woman to see the smart new models. They are perfect in every detail, producing the fashionable low bust, the long hip and back, the altogether straight effect which stands for the final word in Parisian fashions. They will give you the modish figure, the proper foundation for your Spring and Summer gowns as no other corset.

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Model 3640 Coutil $5.00

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Another thing—I absolutely guarantee the stays of Madame Lyra Corsets. If by any chance a stay in a Madame Lyra Corset breaks (within reasonable wear) send the corset to me, no matter where you bought it, and I will, without any charge to you, replace the stay and return the corset to you, post prepaid. (This guarantee does not cover a corset that has already been restayed.)

You will find Mme.

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carried by many leading merchants. Ask for them. Insist upon them. Insist that you obtain just the right model of Madame Lyra Corsets for your individual figure. Among the many styles of different heights and lengths for slender, medium and stout figures, there is just exactly the right Madame Lyra Corset for you. The thing is to find it. Once you do, perfect style and satisfaction are yours. Do not think of taking a Madame Lyra Corset without having the same properly fitted to you.

If you cannot buy a Madame Lyra Corset in your town, I will send you direct any Madame Lyra Corset you wish, upon receipt of the retail price, post prepaid.

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I shall be only too glad to reply at once.

Very cordially,

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"How strong and happy you look! And the baby—he's the picture of health, too."

In normal times, normal diet supplies sufficient nutriment, but when called upon to bear the double burden of motherhood, woman's nature demands additional nourishment.

Pabst Extract
The "Best" Tonic

prepares the way for happy, healthy motherhood — builds up the mother's strength, quiets her nerves, insures sweet, refreshing sleep and provides the very elements needed to build up the mother's vitality and nourish the growing child. Used moderately, well in advance of the eventful day, it insures health, strength and vigor to both mother and babe. Your doctor will recommend it.

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builds up the overworked, strengthens the weak, overcomes insomnia, relieves dyspepsia—helps the anaemic, the convalescent and the nervous wreck. It prepares the way to happy, healthy motherhood and gives vigor to the aged

The United States Government specifically classifies Pabst Extract as an article of medicine—not an alcoholic beverage.

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Insist upon it being Pabst

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18 EAST 45TH STREET, NEW YORK

A COAST *and* INLAND VOYAGE *by* MOTOR

(*Continued from page* 106)

bathing place for North Europe. The beach is crowded with tents and gay umbrellas, and the bathing is from a machine. A chilly pleasure it is in the green waters of the German ocean, cooled inside the Arctic Circle.

Ostend also imitated Monte Carlo until the Belgium government recently put a stop to public gambling. But in spite of this it remains popular on its merits, as the most attractive and luxurious seaside resort of Europe. It claims to have the best resort orchestra at its Kursaal. When King Albert and his family are at the Royal Villa, things hum gaily in this "Congress of Nations," as it is nicknamed.

CROSSING THE CHANNEL

We decided to take ship across the Channel via the Boulogne-Folkstone steamer, which provides excellent service for automobiles. With a French passport there was no difficulty in running into France from Ostend. The car was put on board without any crate or fuss, and in two hours we were on English soil, having made the tour of most of Western Europe in just thirty days—a quick trip, but the exhilaration and novelty of it all made us forget the fatigue.

No duties to pay on motor cars into Great Britain, so all we had to do was to get in and drive off to the old cathedral town of Canterbury. We slept at the Fleur-de-Lis. Could anything be more charming, comfortable and picturesque than the typical English inn? But you can generally count on its prices being one-third more than its Continental counterpart, and the food, though good, is as a rule monotonous. *"Toujours le gigot et des pommes de terre bouillé,"* sighed Maurice. Any decided variation in the menu of the country inn is not only expensive, but usually impossible. Even the English admit this deficiency in the otherwise delightful inn of the countryside.

UNCOSMOPOLITAN ENGLISH RESORTS

Owing to its well-regulated traffic, London is the easiest city in the world to get through in an automobile. After Cambridge and its colleges and Peterborough with its cathedral, we made Newark and stopped at the Clinton

Arms. Next day we were in Scarborough for luncheon. The sands and "The Front" were as crowded as at any of the Continental resorts, but all were Britishers; the cosmopolitan atmosphere and anition were lacking.

"I never realized it before," said Sybil, "but it is the potpourri of languages and types, the varied costumes and customs that make those big resorts so gay and fascinating. One nation alone could never do it."

But as a typical English resort, high-class Scarborough is a pleasant change. No mixed bathing, no decolletée bathing suits; here family parties gambol sedately in the waves.

A characteristic of all English seaside places is the long iron pier, not pretty, but a place to sit comfortably and enjoy the music and the people. Hotels at Scarborough are numerous and good on conservative English lines. The evenings are made gay with bridge parties and the like, but real English amusements are really out-of-doors—golf over fine links, walks and motor trips.

We turned south to York on the last lap of our tour.

"By all means let us stop at Stratford-on-Avon," said Sybil. "We always feel so dreadfully ashamed when we have to confess to our American friends that we have not been there." So we did, not even omitting Kenilworth. At Oxford we turned down the beautiful valley of the Thames and stopped for tea at a little riverside place near Henley. Tea in England takes the place of the European cafés and beer gardens, and a "tea" well served can be had almost anywhere.

In the long twilight of the British Isles we came into the old market town of Horsham, and a little later drew up before the ivy-clad Tudor front of Wexon Manor.

"Ladies, the tour was a howling success," said the Hon. Archibald as we sat that night at dinner in the oak-paneled dining room. "We congratulate you on engineering it through, and ourselves on having been allowed to go along, and as to finances——"

"Yes——?" we said, breathlessly.

"There is still money in the treasury, enough to give Maurice a good tip."

"Yes," said Sybil, "and we will give it to him in guineas, not pounds, too."

SUMMER LACES

THE new laces produced here and abroad are nothing if not eclectic; patterns from all countries and periods are combined in new effects, and all types of old laces are exquisitely reproduced. Some of the loveliest of the designs have been drawn from the robes of the Egyptian Ptolemies, curious old patterns of Flemish and Italian altar cloths, copies of the exquisite Mechlin pillow laces of the seventeenth and eighteenth centuries, developed when France had touched the zenith of lace-making, and the homely needle-work of the Scandinavian peasants.

The embroideries are wonderfully diverse; the conventional threads are employed, effective use is made of heavy, brilliant worsteds worked on the sheerest of fabrics, and bead embroidery on cloths of all textures is coming into favor.

Broderie Anglaise is to be especially in favor this season. It makes its appearance not only in white and cream, but in exquisite pastel shades as well. Linen drawn-work, copied from the medieval cut-work of Italy done by noble ladies and nuns who thus served the church, is another popular design. This linen work has been very cleverly imitated even to the curious, urn-like motifs characteristic of it.

The fine embroideries in lawn which delighted the women of the nineteenth century are revived in behalf of the women of fashion of to-day. An exquisite example is of deep cream batiste encrusted with lace and tiny rosebuds of miniature flowers scattered over the background. The flouncing for the skirt is buttonholed in cream, and above the scalloping is a border of honeysuckles, and again above that is a deep border of clustered roses and carnations wrought in cream-colored embroidery.

Black and white laces are much used for evening gowns. One striking pattern shows large white clematis effectively standing out against the black background. Color is displayed in a black net worked with passion flowers and carnations, the former being in cream chenille with centers of gold and metallic green beads, and the carnations of mauve chenille and green beads.

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Greater Efficiency

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Preparations sold by the Mary Grey Company are the result of years of study. Some of them have been compounded in Paris under the care of an eminent physician.

No expense has been spared in the production of these preparations and they have already gained praise from those who have used them.

SAMPLES WILL BE SENT

THE MARY GREY TISSUE BUILDER is for filling out the throat and neck. $5.00 and $2.50 a Jar.

THE MARY GREY RETIRING CREAM nourishes the face during sleep. $3.00 and $1.50.

THE MARY GREY CLEANSING CREAM, a delicate flowing cream, excellent for cleansing the throat and face. $3.00, $1.50, 75c. a Jar.

THE MARY GREY MEDICATED LIQUID POWDER, the formula of a famous skin specialist, is quite without the drying properties of the ordinary Liquid Powder. $2.50, $1.50 a Bottle.

SINGLE TREATMENT: At the Salon, $2.50, six for $10.00; twelve for $18.00. Treatment given at ladies' homes.

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An Aristocrat Among Toilet Waters

You love the violet. Then you will love the sweet, subtle odor of Violet Toilet Water Brut. It is the very soul of the violet—delicate and clinging.

It expresses a discrimination—a refinement of taste that instantly denotes the gentlewoman. Unlike many others, Violet Toilet Water Brut will not discolor the most delicate of fabrics.

Few of the most expensive of the imported toilet waters compare with this master creation of the modern perfumer.

In character and quality, it is indeed the aristocrat among toilet waters, yet it is reasonable in price.

Violet Toilet Water Brut is on sale at all good shops—the packages—4 oz., 8 oz., 16 oz.—and the prices — 75c, $1.25, $2.40.

We will send to you a fascinating miniature of Violet Toilet Water Brut for five two cents stamps.

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10,000 WOMEN

in the past few months, and many more in the past two years, have used Hulda Thomas' wonderful

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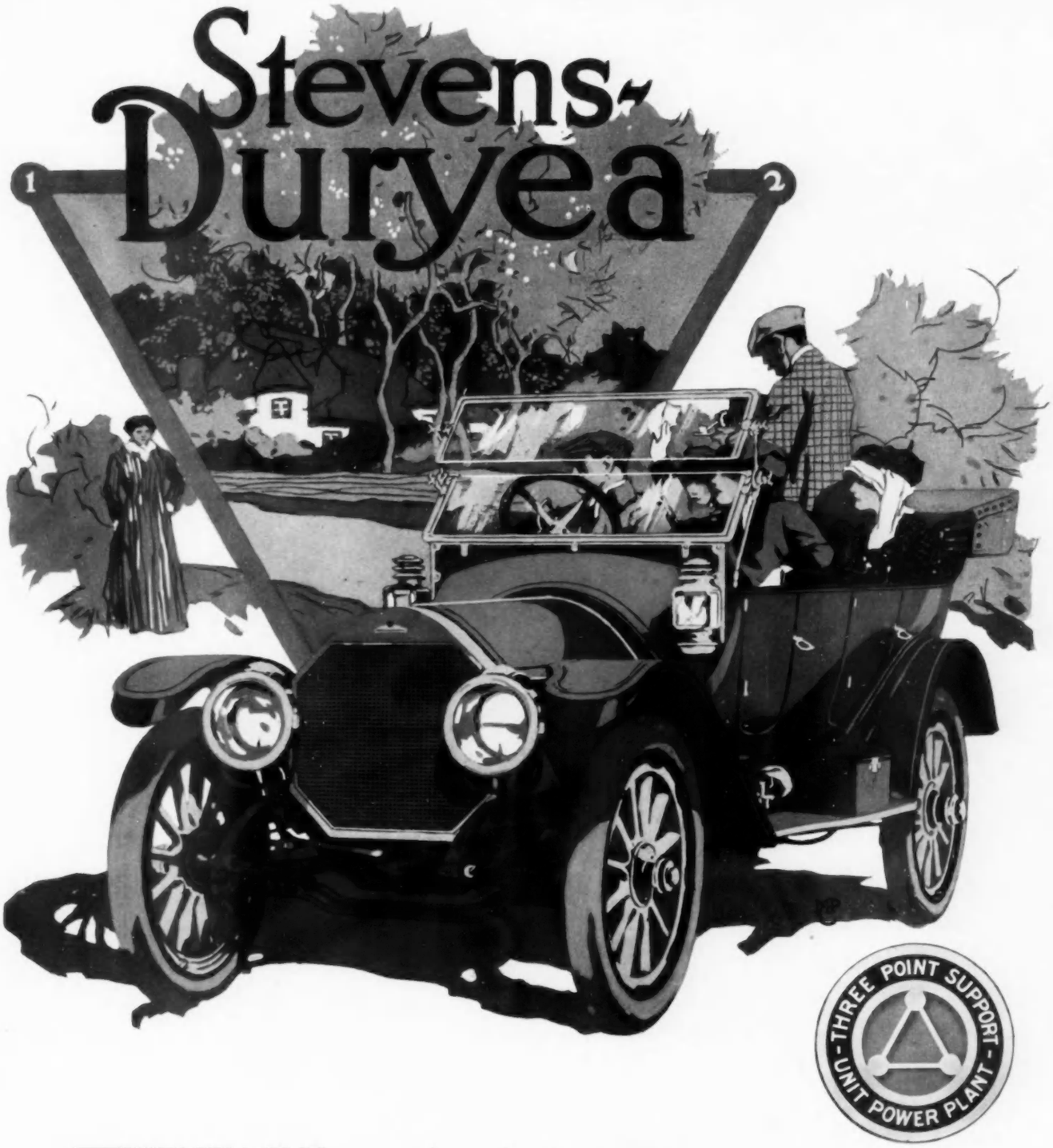

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